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and, we hope, of inspiration.

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Number Eleven

3rd Quarter 1949

Fashion Begins with the Fabric

American Fabrics

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The famous painting "Cypress" by Vincent Van Gogh is selected as the cover design for edition Number Eleven of AMERICAN FABRICS. The original is in the permanent collection of the Metropolitan Museum of Art in New York.

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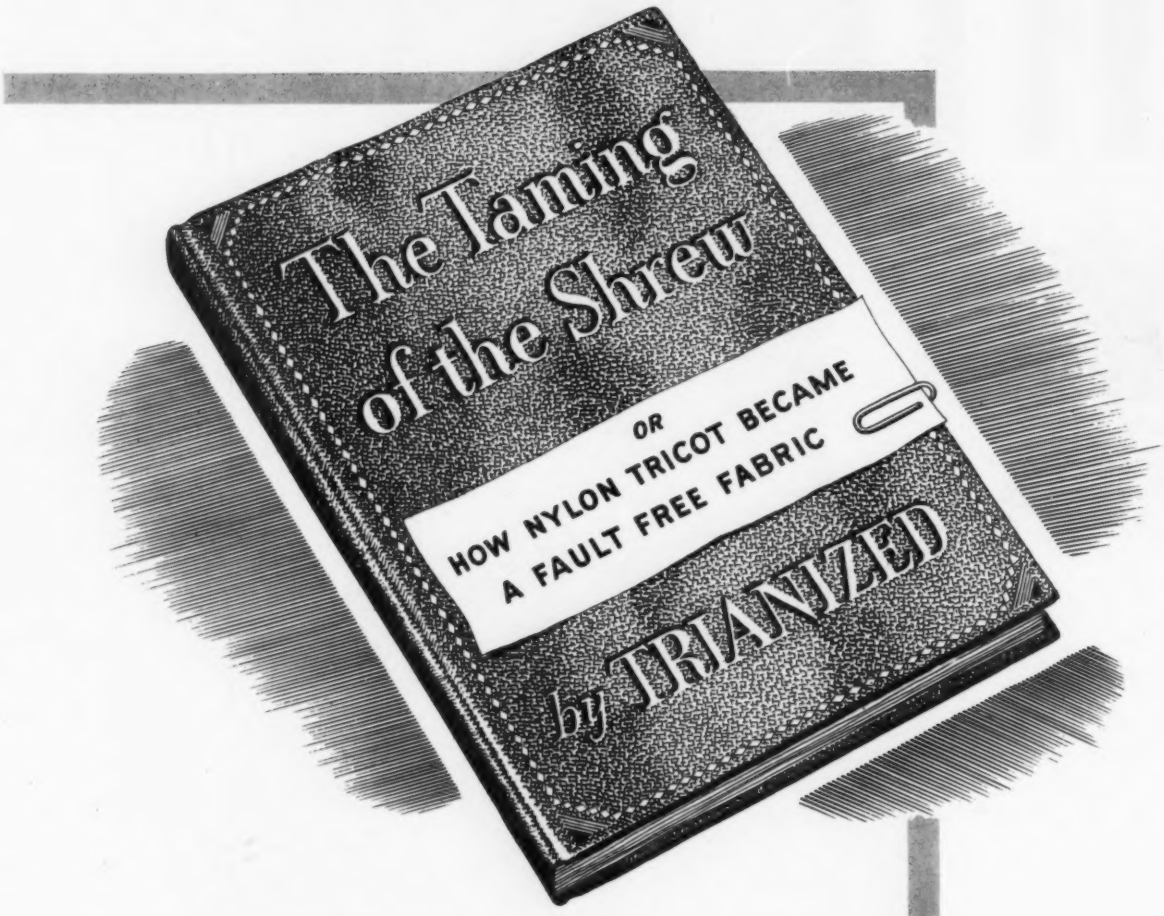

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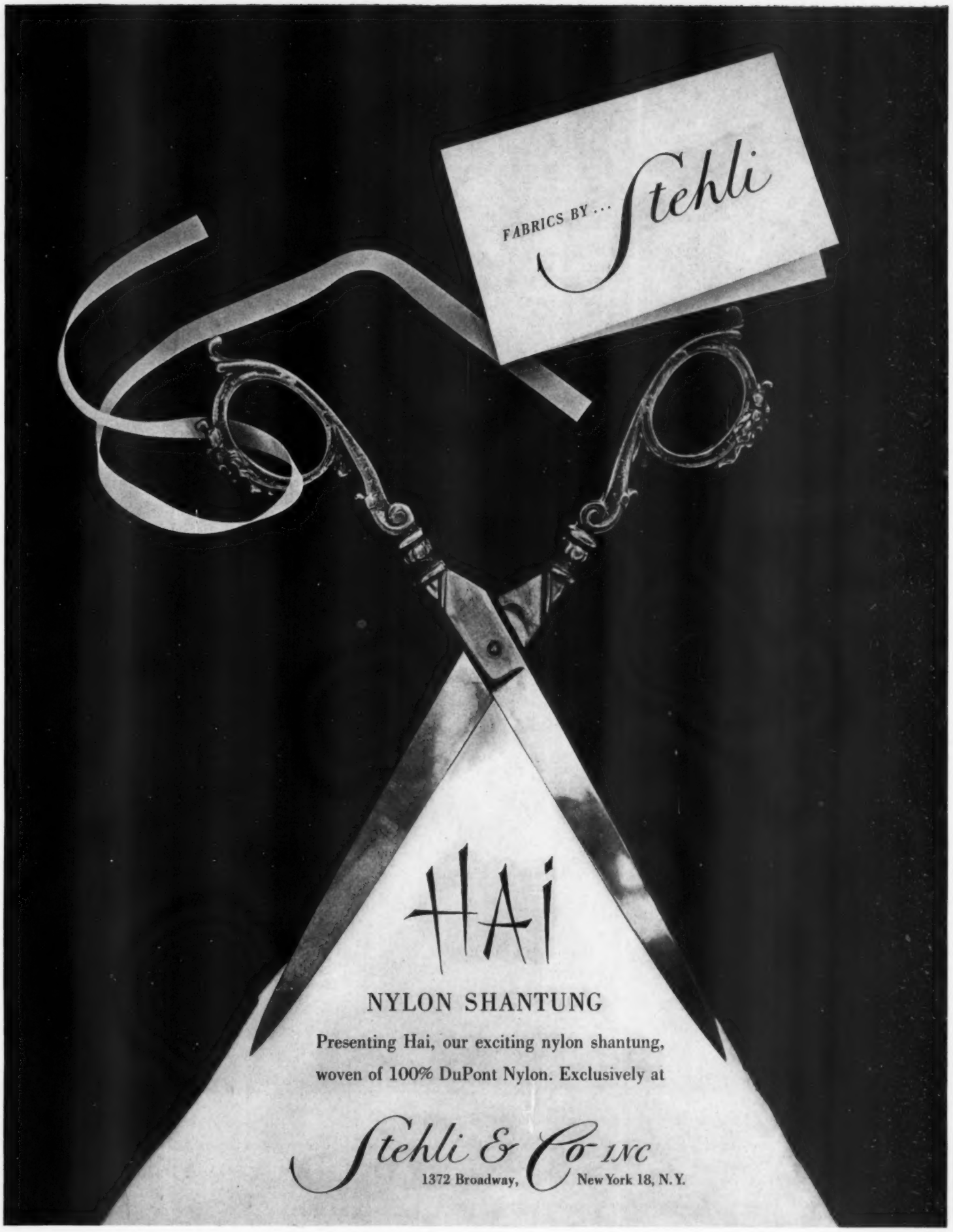
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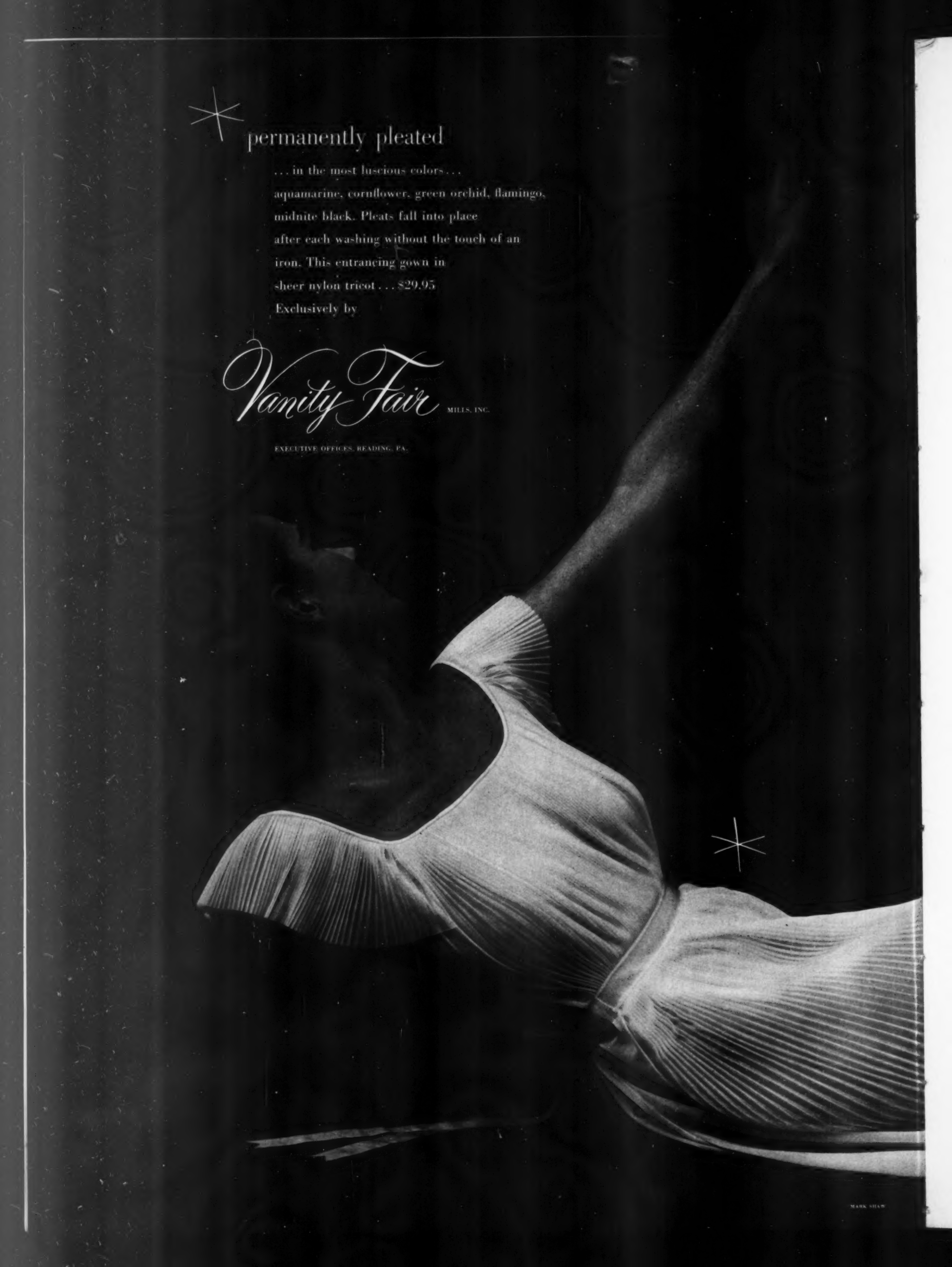
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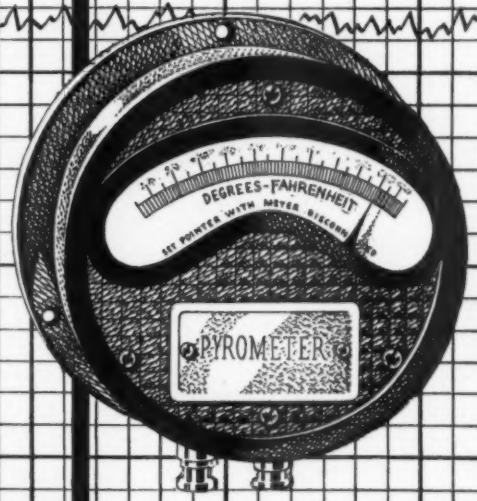

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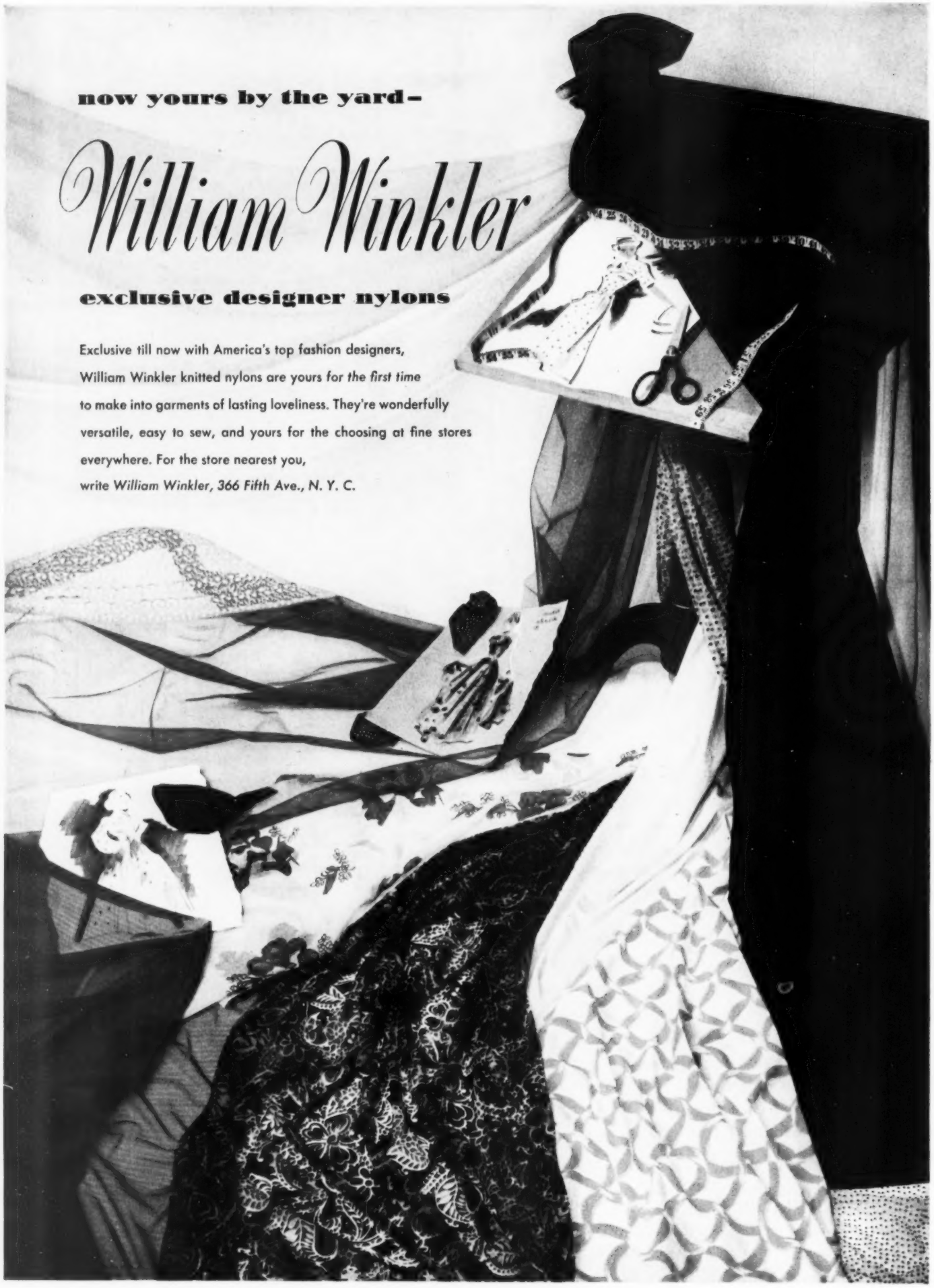
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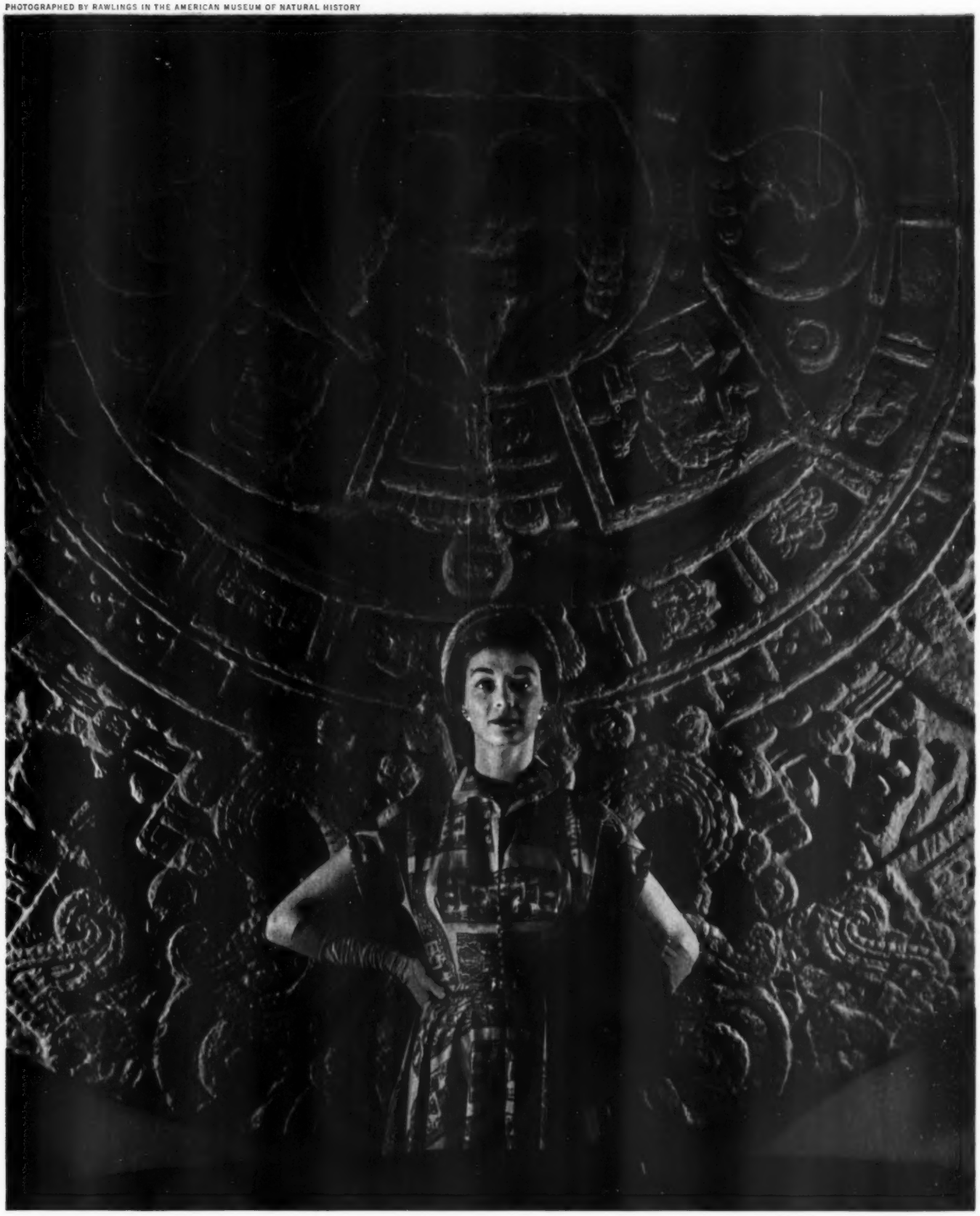

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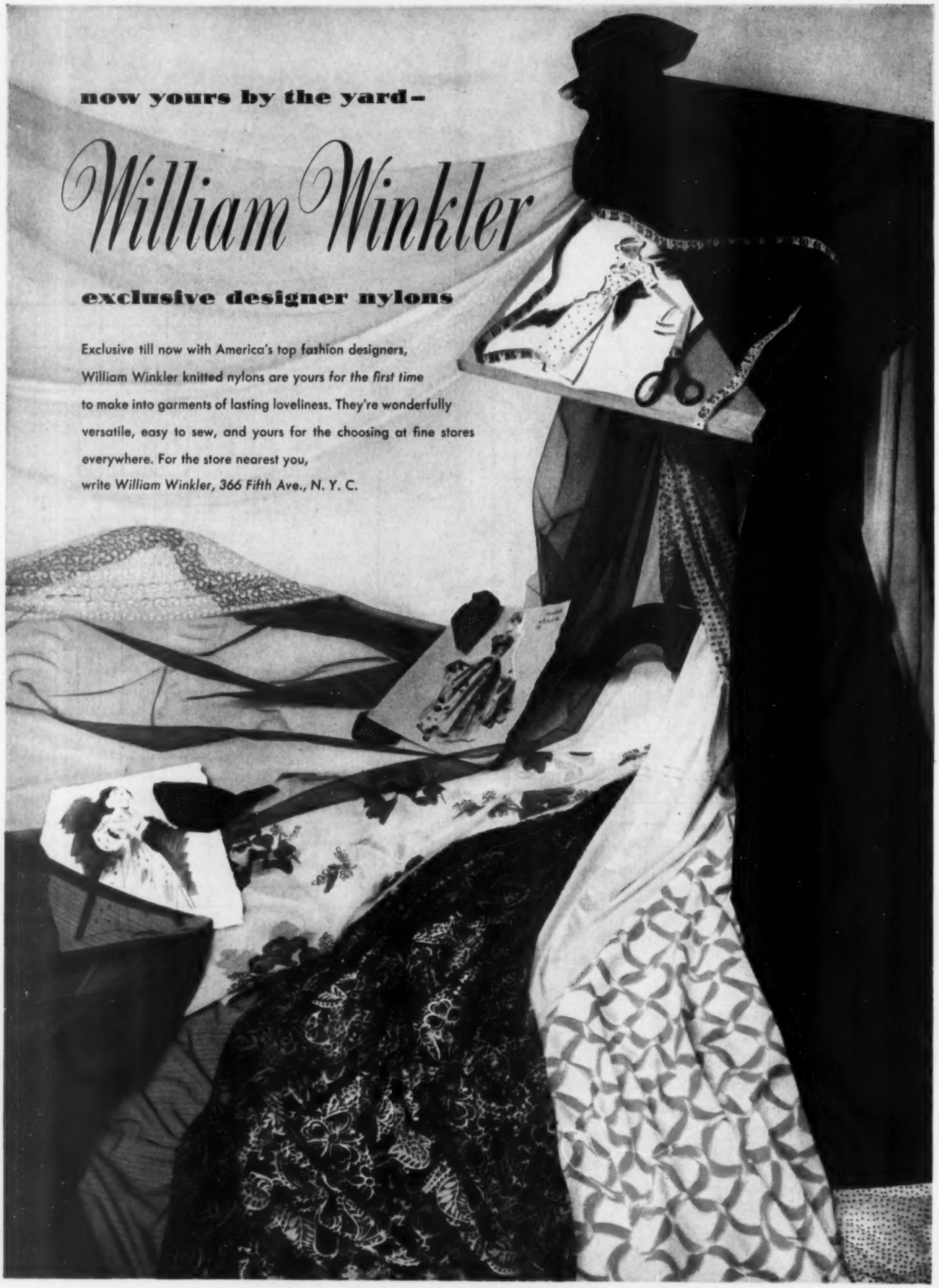
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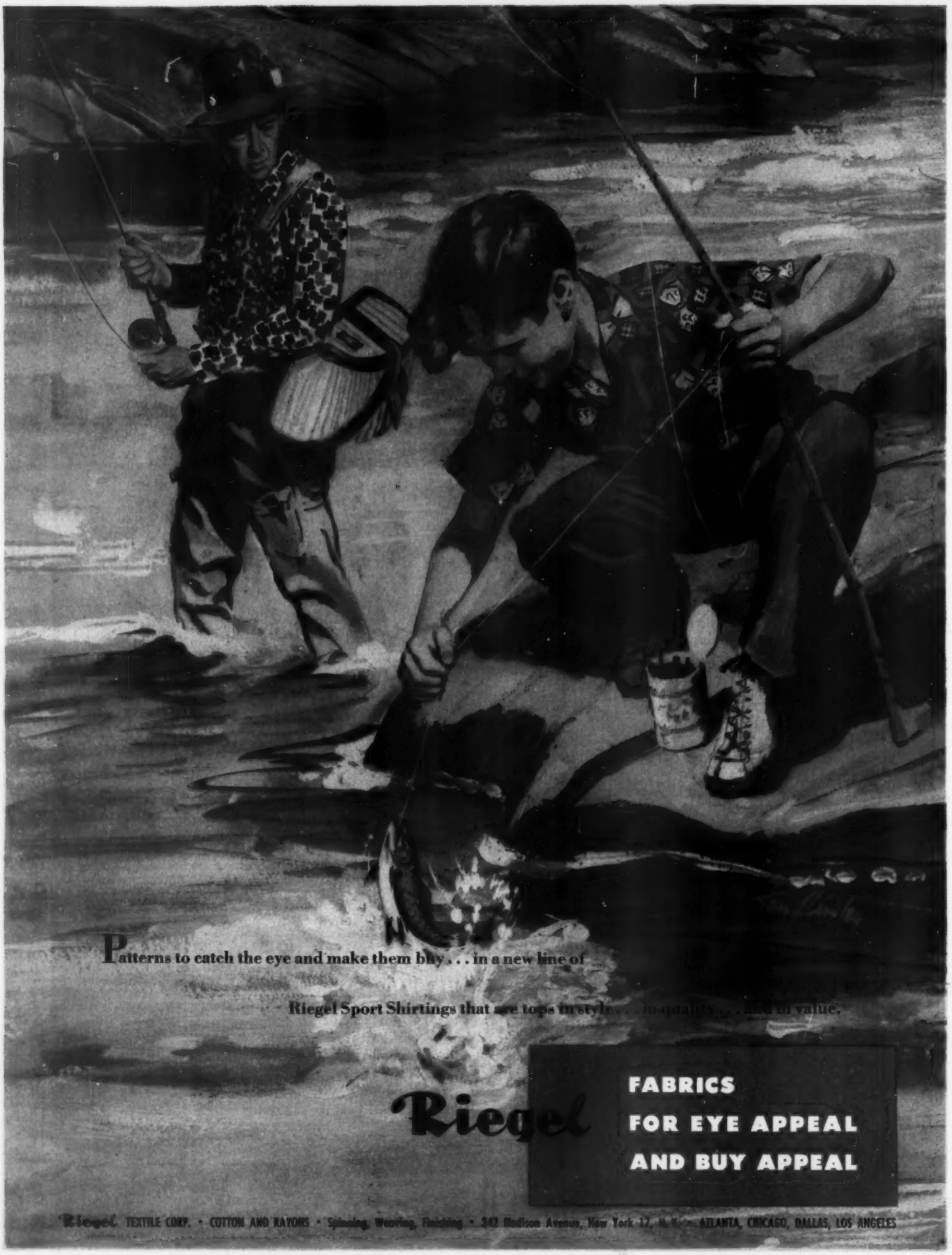
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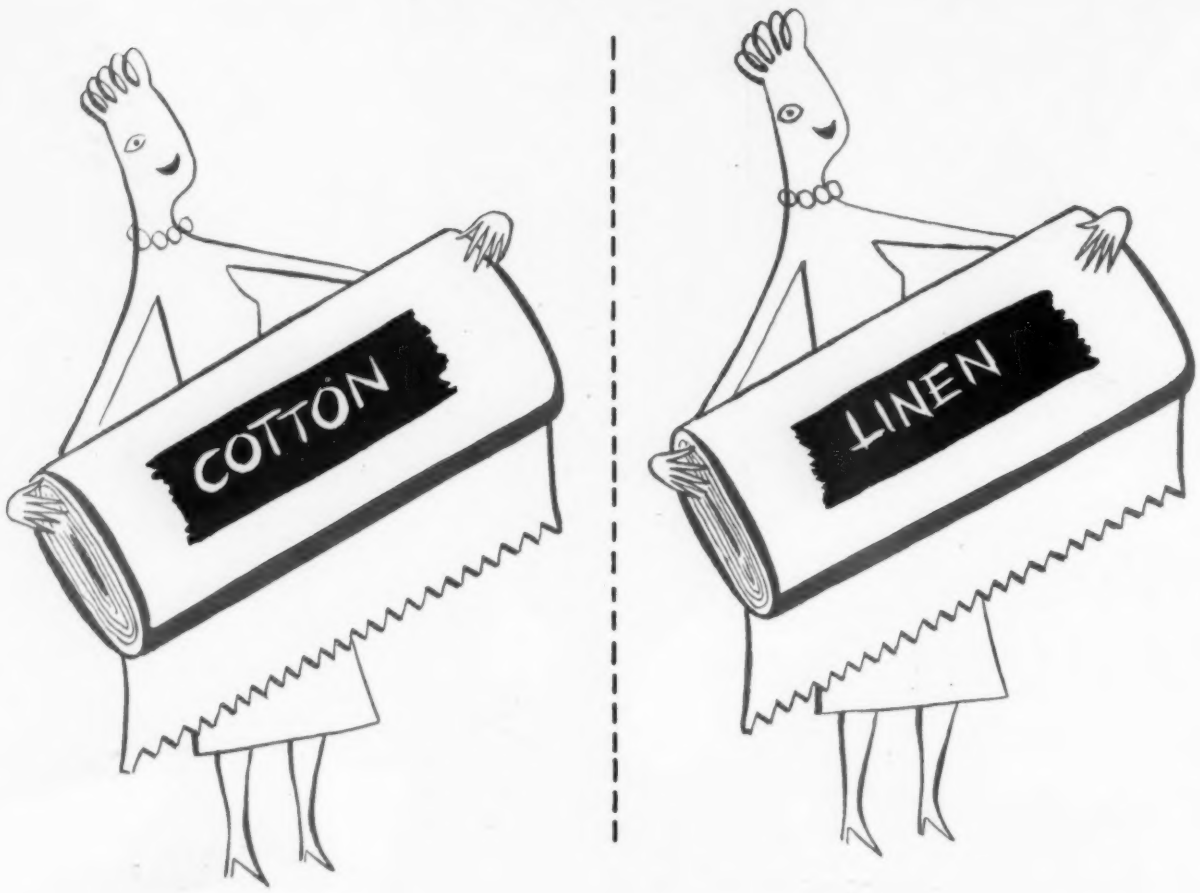

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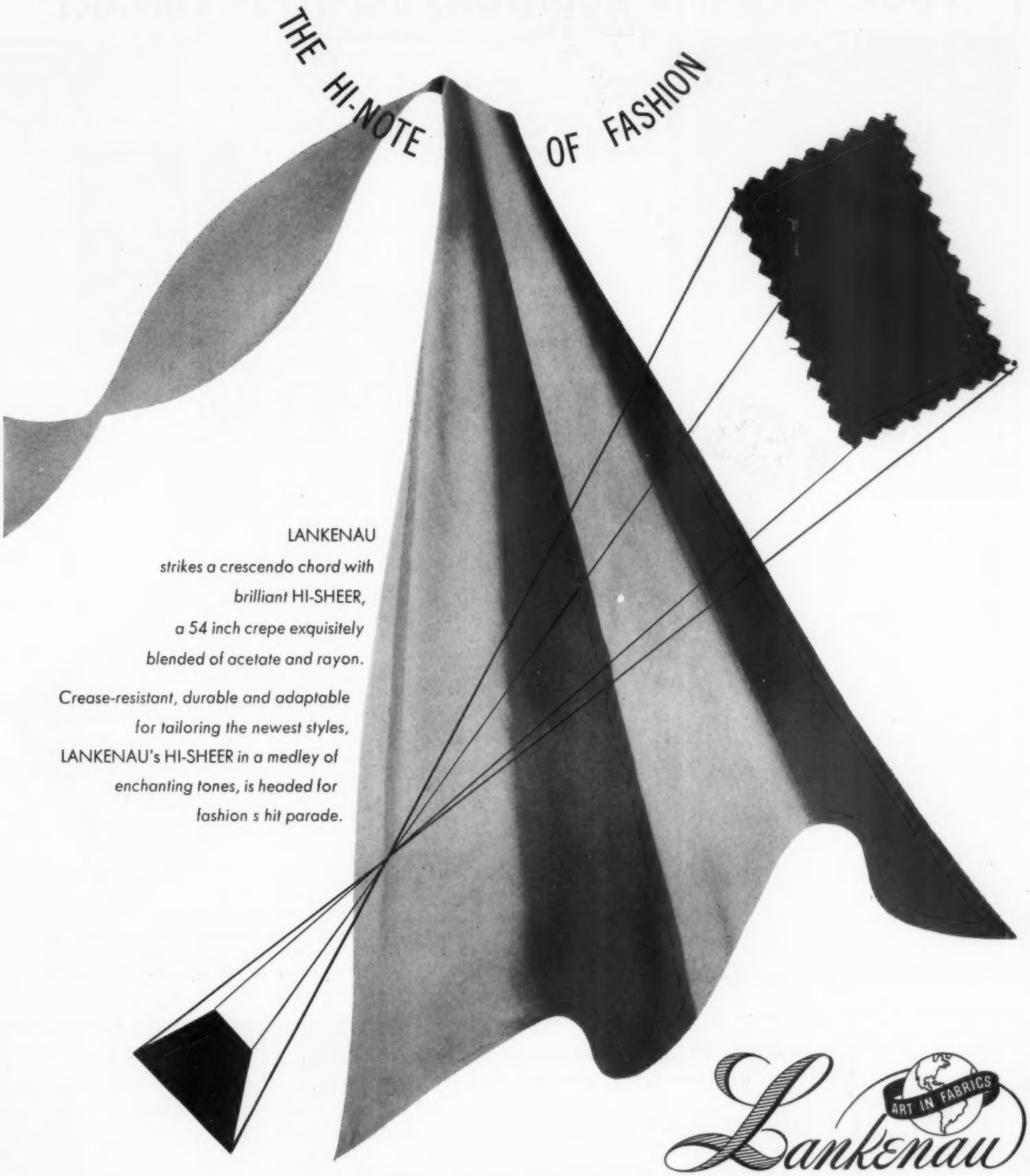

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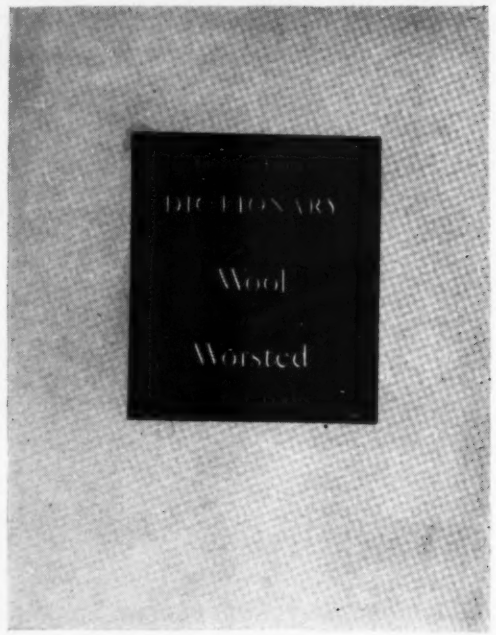

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Green Bay Plaids—fine cotton flannels in a chromatic symphony of colors—for men's and boys' shirts. Dark Reevecord—with the coolness of cord and the sophistication of town-wear—is new for men's and women's summer suits. Reeves Byrd Cloth in beautiful colors is always a fashion favorite. Reevroy—a luxurious pinwale corduroy—is breaking records for sportswear. And Montauk Gabardine is a brand new fabric for rainwear. Be sure to see Reeves for new ideas!

Green Bay Plaid
Dark Reevecord
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Montauk Gabardine
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star on the
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horizon

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1. *lower residual shrinkage*
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6. *eliminates pressing*

See swatch of Nylon fabric (finished by B.D.A.) in this issue.

Thanks to experience gained in finishing millions of yards of nylon for wartime requirements, BRADFORD is able to offer the trade a superb new finish for woven nylon—BraDnylA. Specify or demand BraDnylA on all fabrics to be used for men's or women's wear, upholstery and industrial fabrics. It's another example of the

Finest in Finishing BDA

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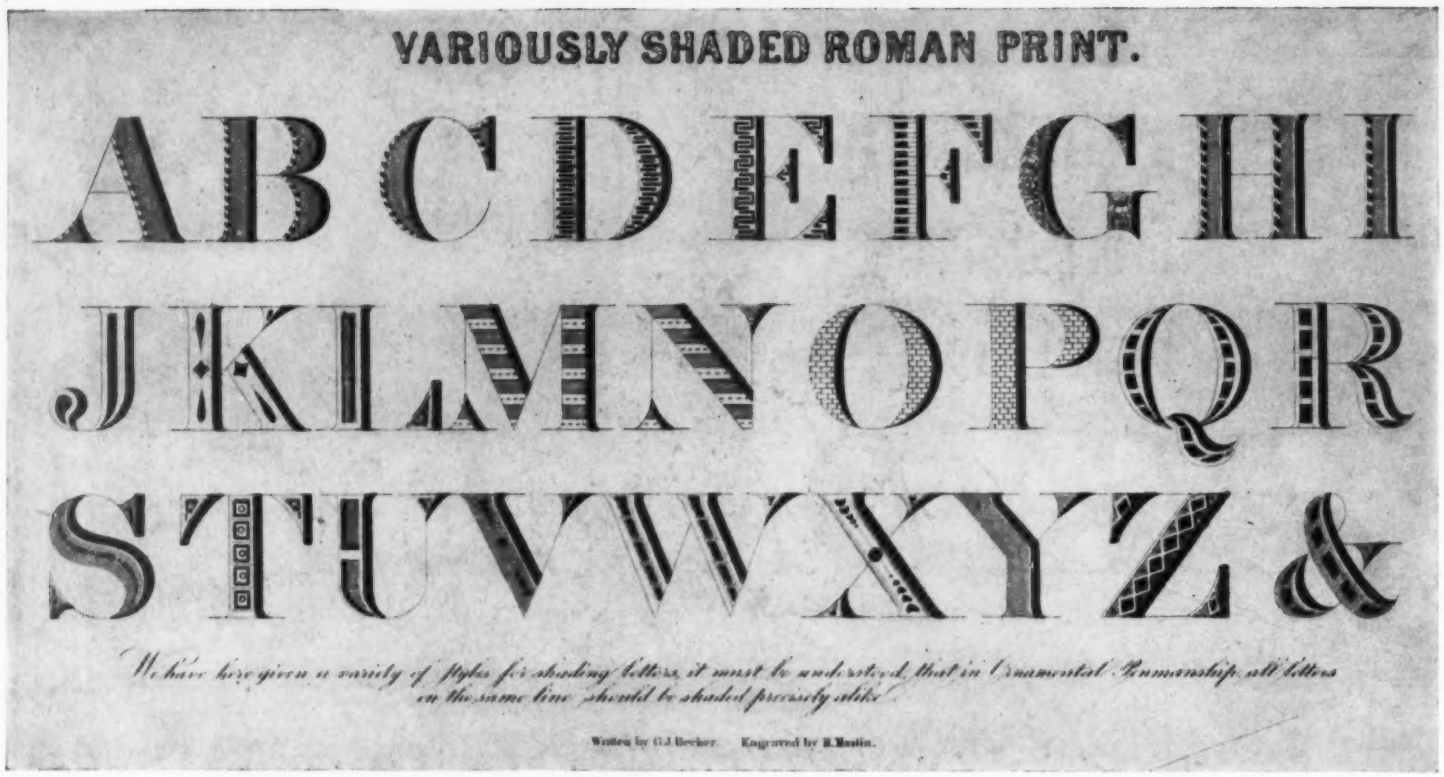
VARIOUSLY SHADED ROMAN PRINT.
ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
We have here given a variety of styles for shading letters, it must be understood that in Ornamental Penmanship all letters on the same line should be shaded precisely alike.
Written by G.J. Becker. Engraved by B. Martin.

Plate for the line cut reproduction above does not, of course, do justice to the actual page which is printed from the original engraving.

ALSO AVAILABLE

"Grammar of Ornament"*

Contains 100 plates in color, each plate size 7¾ x 11¼. There are approximately 1,000 individual design ideas in color in this valuable book by Owen Jones. $35.00 per copy . . . will be sent on approval.

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ANNOUNCEMENT

WE HAVE secured a limited number of copies of an edition containing 33 pages individually printed from the original plates engraved in the year 1854. These plates are very beautiful examples of ornamental lettering and scripts of all descriptions. The volume is not only a collector's piece, but we believe that the pages are a valuable source of design and inspiration for anyone connected in the creative field. The price is $10 per copy. Copy or copies will be sent on approval. Purchaser has option to return book if not entirely satisfied. Please use the coupon below.

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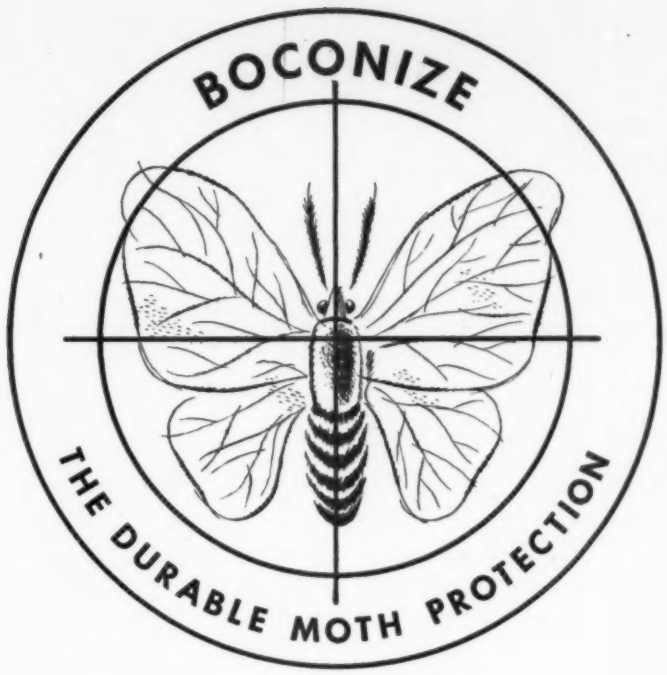

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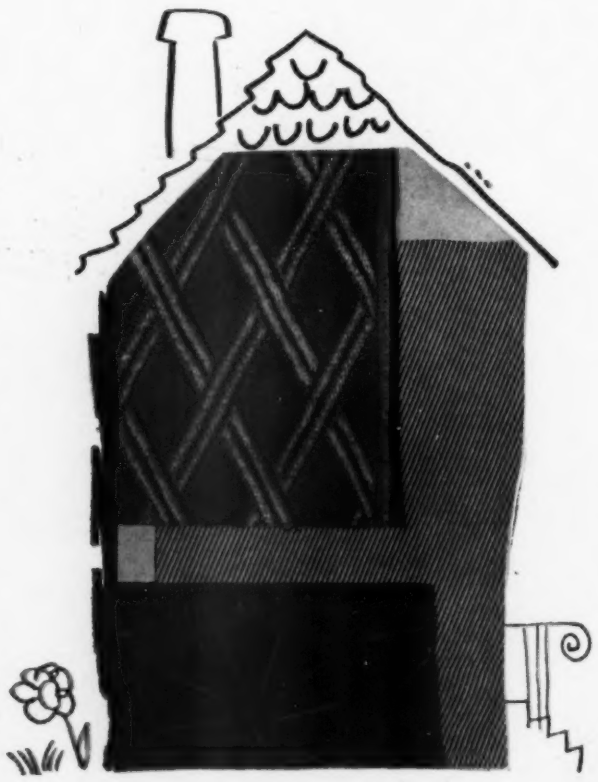
FABRICS



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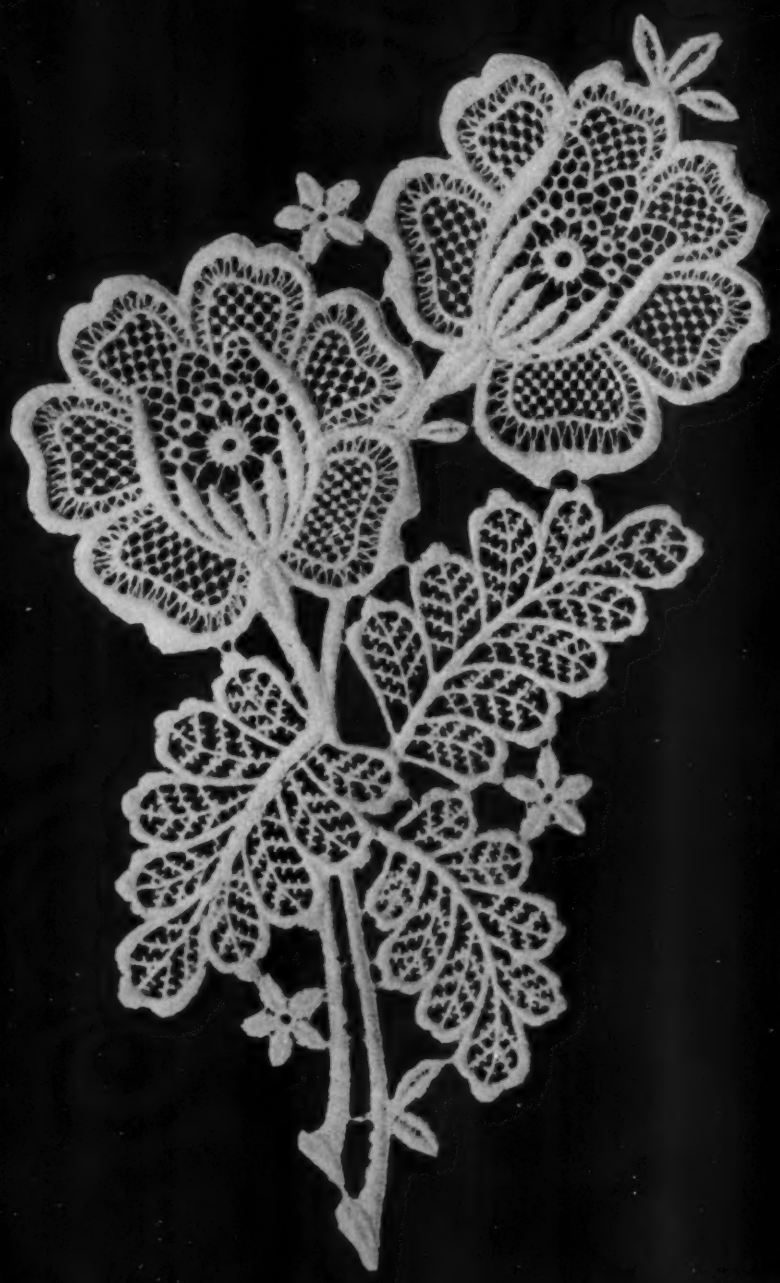
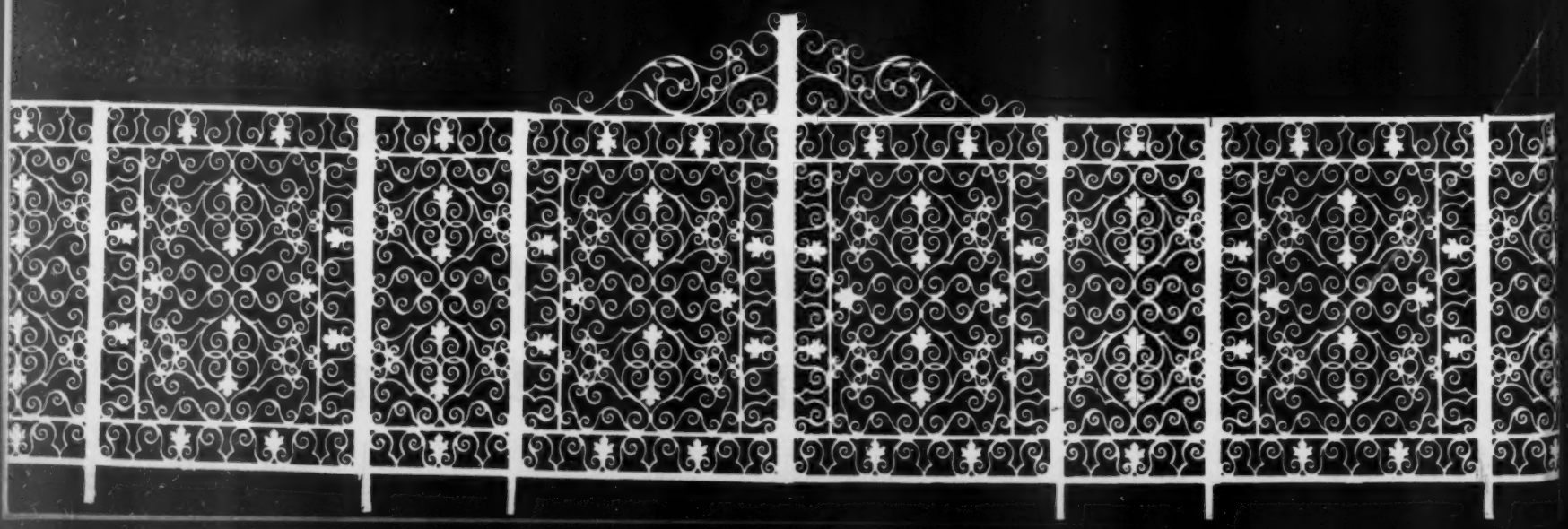


is a distinctive embroidery



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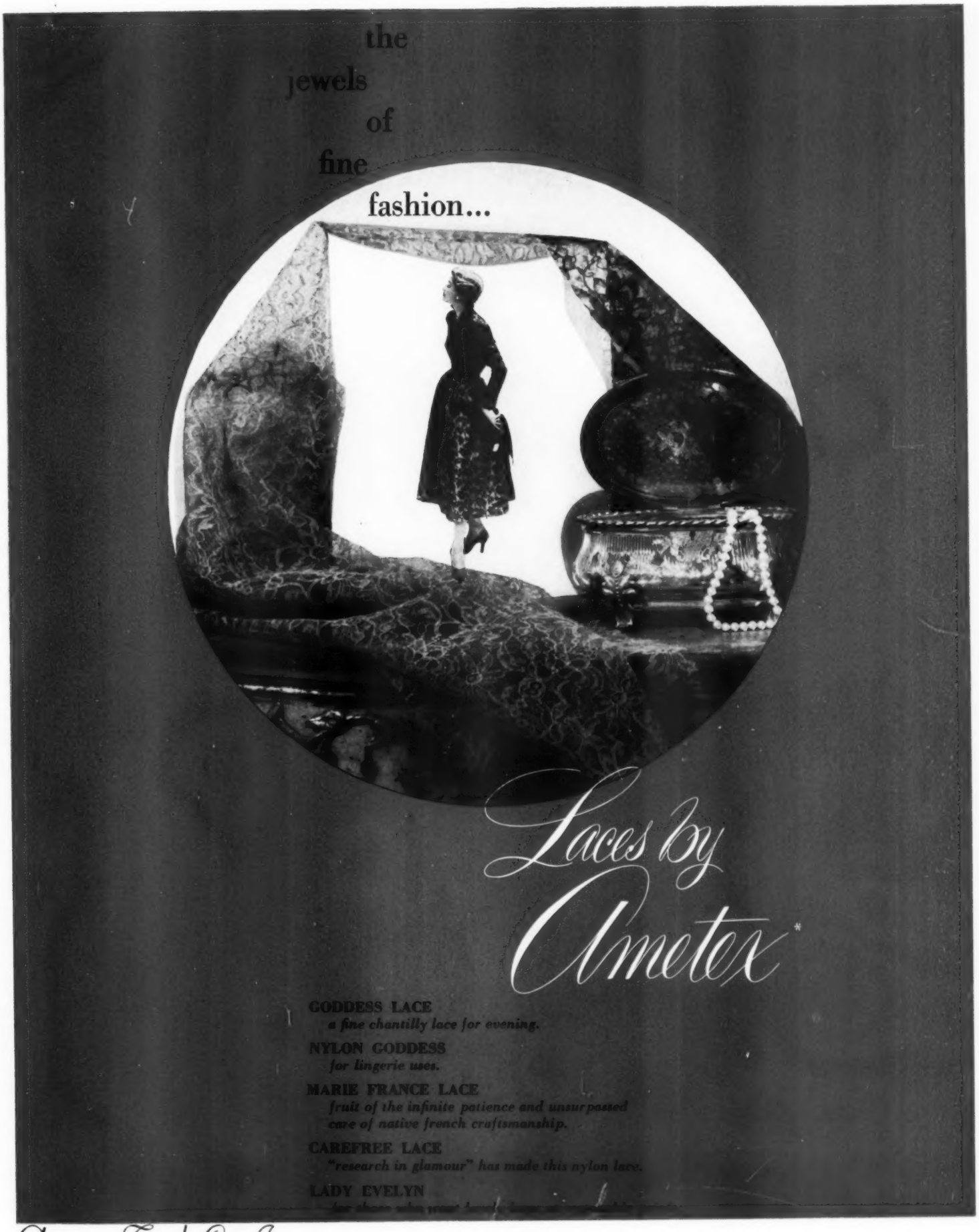

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All-nylon taffeta ribbon, exclusive, made only by Martin. It is woven-edge, water-repellent, piece-dyed in a wide color range;

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VINCENT VAN GOGH

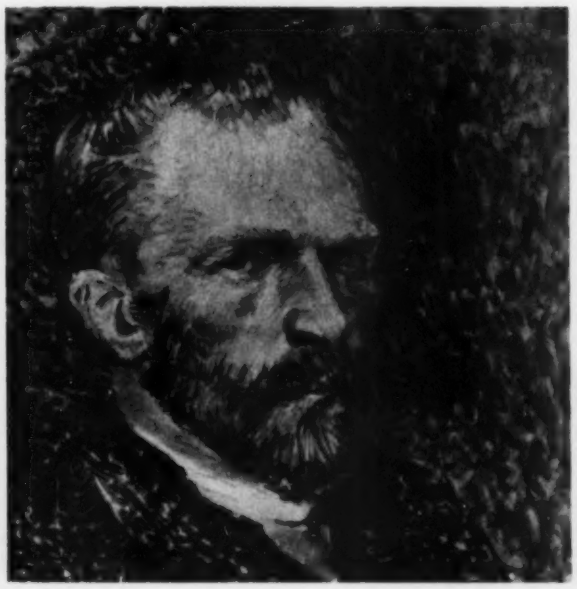
BECAUSE WE BELIEVE that the exhibition of Van Gogh's work at the Metropolitan Museum of Art from October 21st through to January 15, 1950 and at the Art Institute of Chicago from February 1st through April 15, 1950 will spotlight the significance of Van Gogh, we present this special section devoted to this artist.

It is not our intention to give you still another narrative of Van Gogh's life. His story, a poignant tale of human striving toward God through love of all things, can be told in words as stark and direct as his paintings. Born in 1853 in Holland, the son of a clergyman . . . he was apprentice salesman for a Paris firm of art dealers . . . tried to be a Protestant missionary among the poor . . . and then finally and irresistibly turned to art.

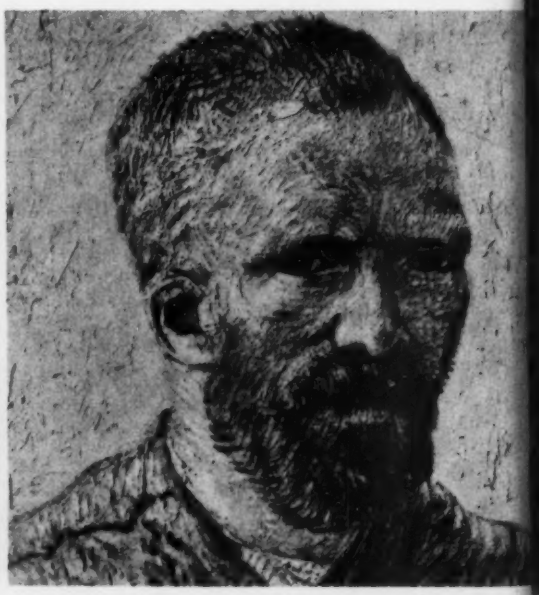
As a painter he worked feverishly; met Gauguin, with whom he struck up a friendship; fell passionately in love with the sun; had fits of madness during one of which he cut off his ear, wrapped it up in paper and left it at three o'clock in the morning at a local brothel; was put into a hospital where he painted some of the world's most remarkable pictures . . . and finally on July 27, 1890, after one last communication to his brother Theo, whom he loved most dearly all his life, leaned against a tree in the fields and shot himself in the breast. . . . They buried him in the churchyard of Auver sur-Oise where he lies together with his beloved Theo who followed him to his grave six months later.

This, in its stripped-down essence, is the Van Gogh story. But historical facts alone tell but a small part. The emotional and mental impulses which coursed through the physical being of the man Van Gogh will not and can never be completely recorded. These manifestations, which for want of a better word we call the soul of Van Gogh, are the real story of the man.

SELF-PORTRAIT — 1887.



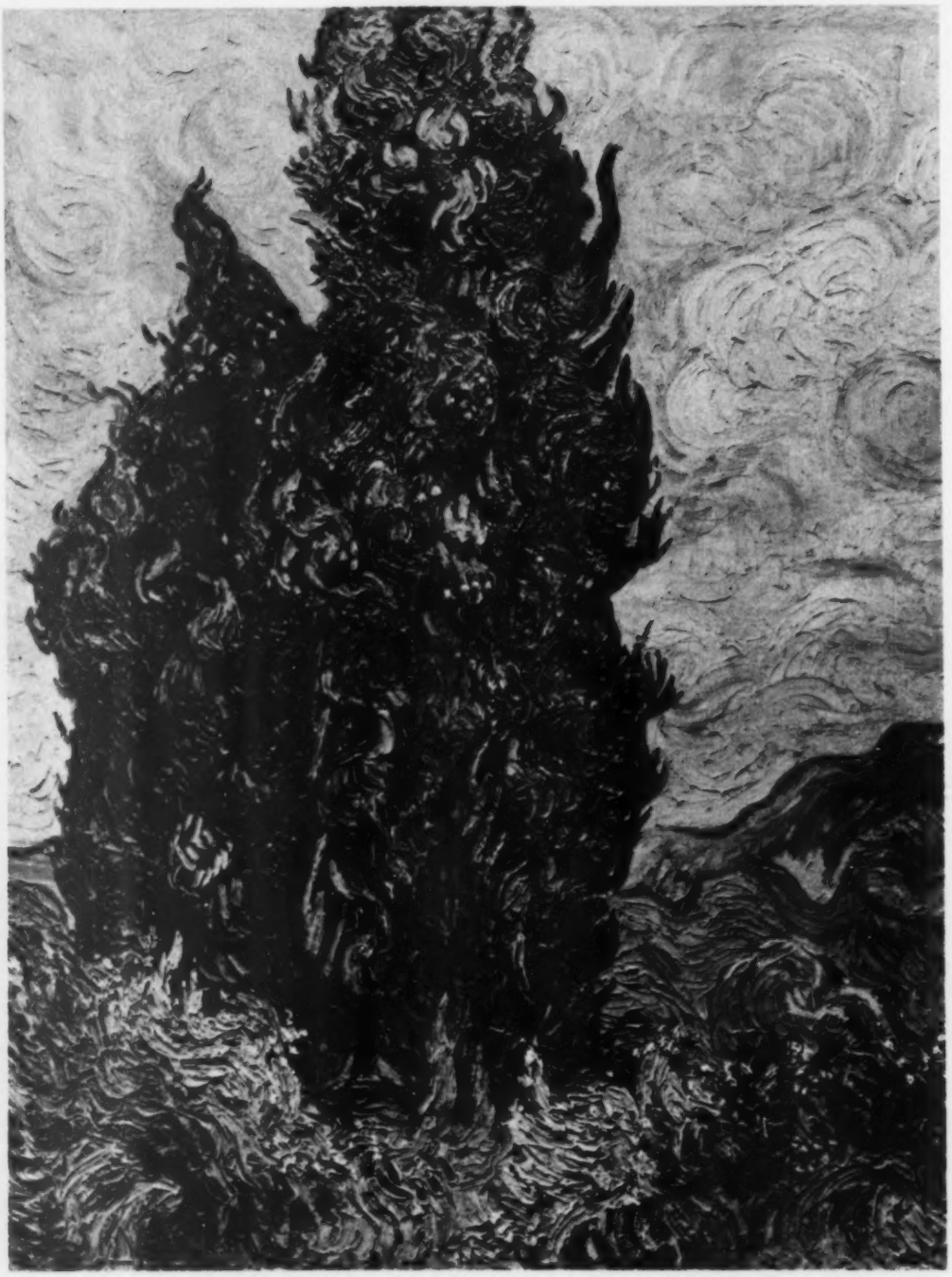
SELF-PORTRAIT — 1888.



SELF-PORTRAIT — 1888.

VAN GOGH like other artists painted numerous self portraits and in these he reveals the interesting truth that man is "not one but many." For a few of many different aspects of Van Gogh, please turn page.

The ability to transmute a tree, a portion of earth and foliage into a statement of beauty...



CYPRESSES — METROPOLITAN MUSEUM

VAN GOGH AND THE SUN

"Oh, the beautiful sun of midsummer" . . . writes Van Gogh: yet it was never the sunshine that Van Gogh loved, but the sun itself. And he loved the sun because he considered it to be the nearest manifestation to God that man could see. The sun was a holy thing for Van Gogh . . . the essence of all life, color and brightness.

All things, great or small, every activity of life, were in Van Gogh's sight a manifestation of all-sublime nature.

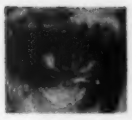
WOMAN SEWING — AN EARLY DRAWING

VAN GOGH
AND SUN FLOWERS

Far above the significance of ordinary still life, Van Gogh considered the Sun Flowers. They produced in him an effect like the stained glass windows in the great Gothic cathedrals. He handled and painted flowers as if they had souls. Indeed, he often remarked that he felt the soul of the flower.

Even in his early period, Van Gogh possessed the ability to seize upon and to transmute his own vivid impressions. Note how he conveys in his painting the essential power and fertility of the Loom.

The Lighter side . . . not often seen in Van Gogh's works is very much present in this delightful drawing of Wheat Sheaves which resemble advancing female forms.



Van Gogh and Music . . . He was always comparing painting to music. At one time he took piano lessons from an old organist in an effort to learn which tones and notes corresponded to colors. As a colorist, Van Gogh is practically supreme. A passage of his painting, is for sensitive observers, a grand work in itself. The emotional impact of Van Gogh's color can be compared to a passage of great music.

VAN GOGH, WHO
WAS ALWAYS COMPARING
PAINTING AND MUSIC
HELD
A MOST STRANGE
AND NOVEL THEORY
ON COLOR

The reds and oranges correspond to the highest notes on the musical scale

. . . while the blues and violets correspond to the lowest notes of the musical scale

"The higher the color, the greater rate of vibration," Van Gogh might say.

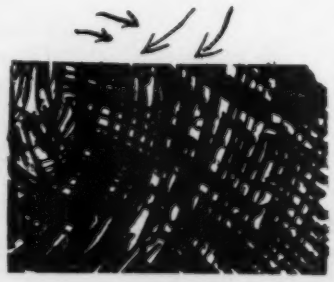
* * *

One of the world's oldest teachings emphasizes that everything in the universe has a specific materiality . . . that every phenomenon even thought itself . . . can be weighed and measured. Science is slowly but surely coming around to this point of view . . . that it is possible and practical to measure physical and material impact of sound and sight of every manifestation — a fact which Van Gogh with the intuition of an artist knew quite well.

We know, from results, the power of color psychologically but how well do we understand the idea propounded by Vincent Van Gogh that not only does color penetrate and materially affect every part of the human organism, that its materiality can be specifically measured in terms of weight, sound, temperature, odor, etc. . . . but that every color has its counterpart in musical tones and notes?

VAN GOGH believed that every line must have direction. Through direction of his strokes, Van Gogh helped to give the observer the essence of various objects his pen or brush portrayed. The picture above shows how clearly he differentiated between the different parts of the physiognomy . . . how well he employed direction to tell his story.

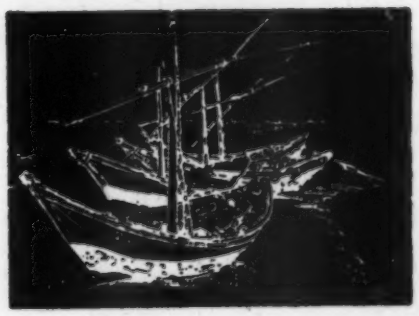
Hat goes round . . . eye moves in radiating circle . . . beard grows down and outward . . . eyebrows grow upwards . . . fabric moves around to clothe body.



THE IMPORTANCE of TEXTURE

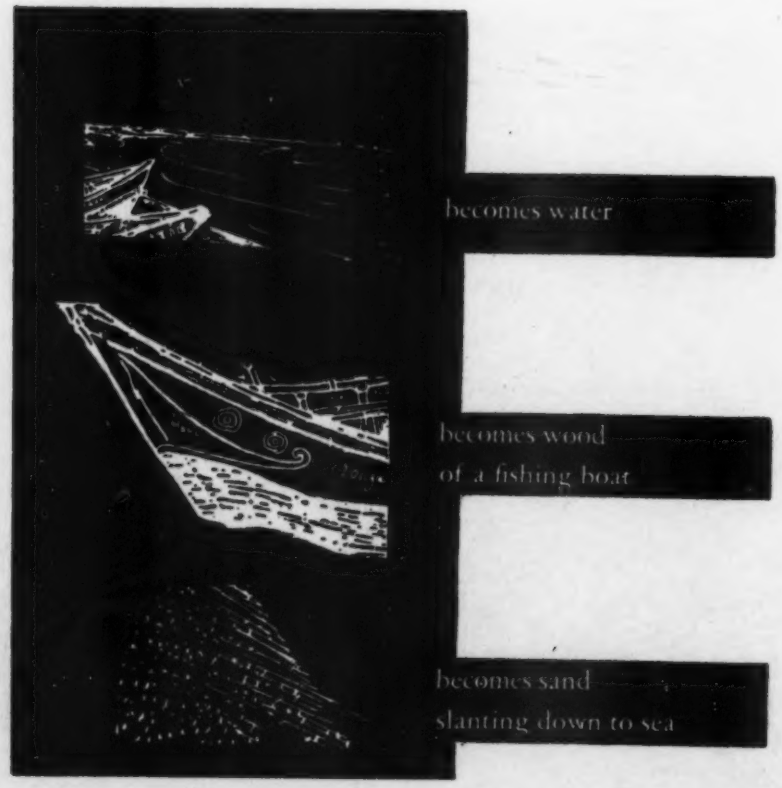
A Lesson To Be Learned from Van Gogh

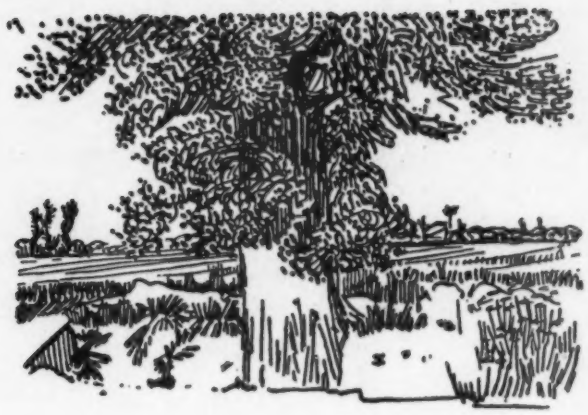
VAN GOGH believed that there is a texture in everything, which, if properly understood, would help to reveal its true essence. He searched intensively for this texture in each object and many of his drawings, especially, show his unusual sensitivity to the textural essence, which is part of everything around us. Indeed it is Van Gogh's simple, direct apprehension of textural effects that frequently show the main characteristics and the inner function of the thing itself.



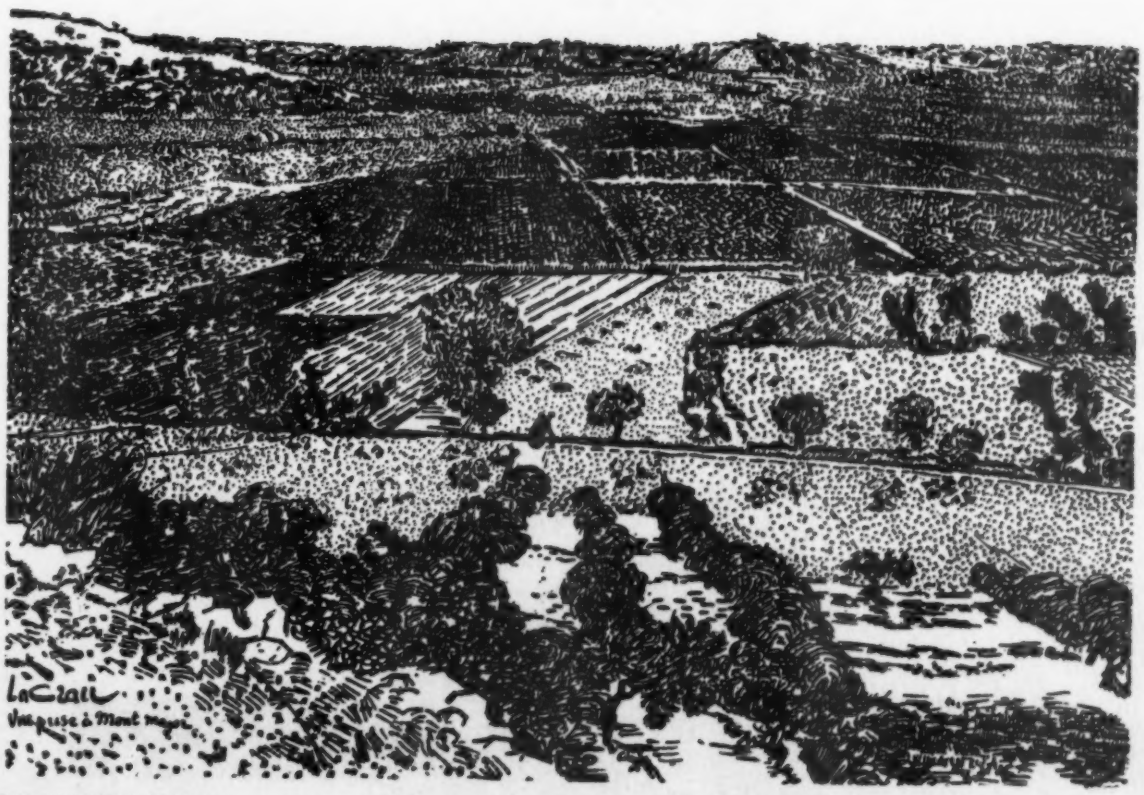
VAN GOGH (CONTINUED)

THIS IS MAGIC . . . a few squiggles
with pen and ink and

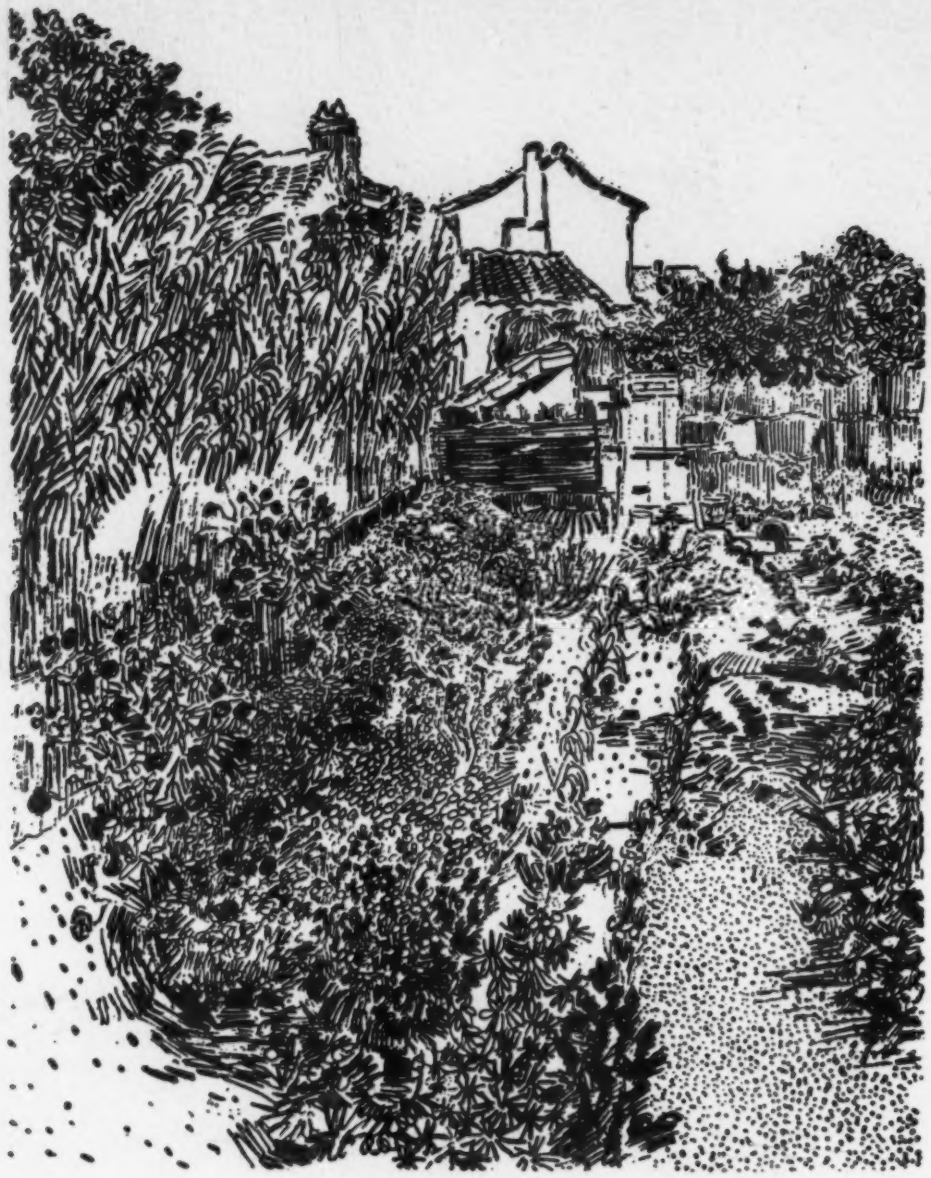




TEXTURE

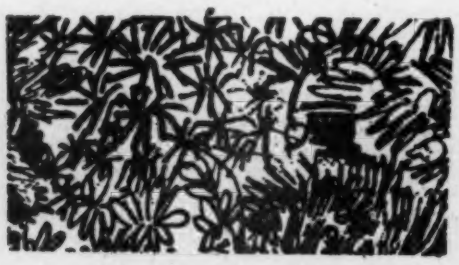


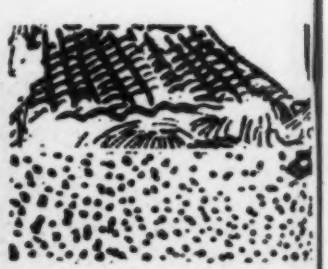
27. THE PLAIN OF LA CRAU. MAY 1



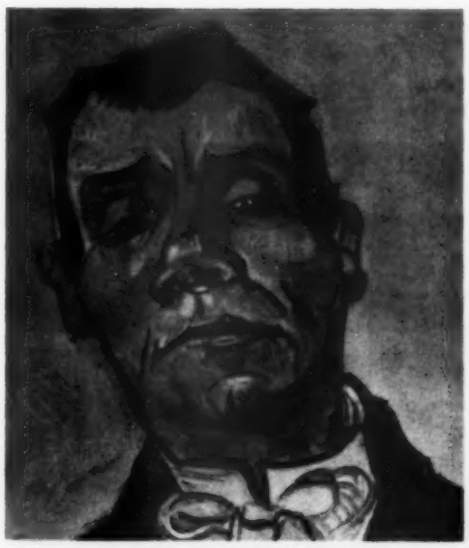
THE TEXTURES TELL THE TALE

one type of foliage . . . a picket fence . . . another type of foliage . . . clay tiled roof



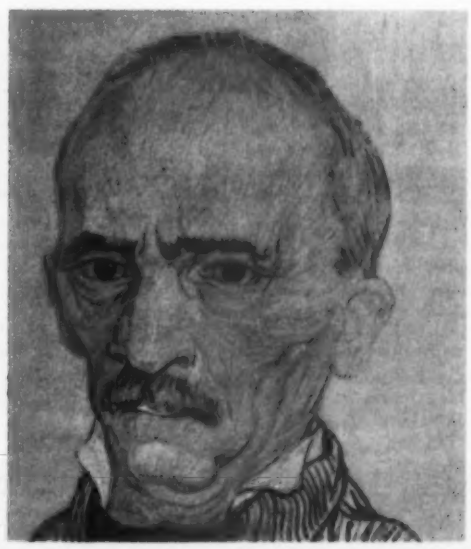


NOT ONLY in his landscape and still-life paintings, but in his analysis of people Van Gogh showed great insight into character. Many critics, who rave about Van Gogh's color and line, his flower and landscape paintings, fail utterly to comprehend Van Gogh's insight into the human nature. So much has been written about his madness that we are apt to overlook his truly deep and penetrating powers of psychological awareness. END.



Arrogance, vanity, conceit in this face of an actor.

Manliness, frankness in face of Vincent's friend.

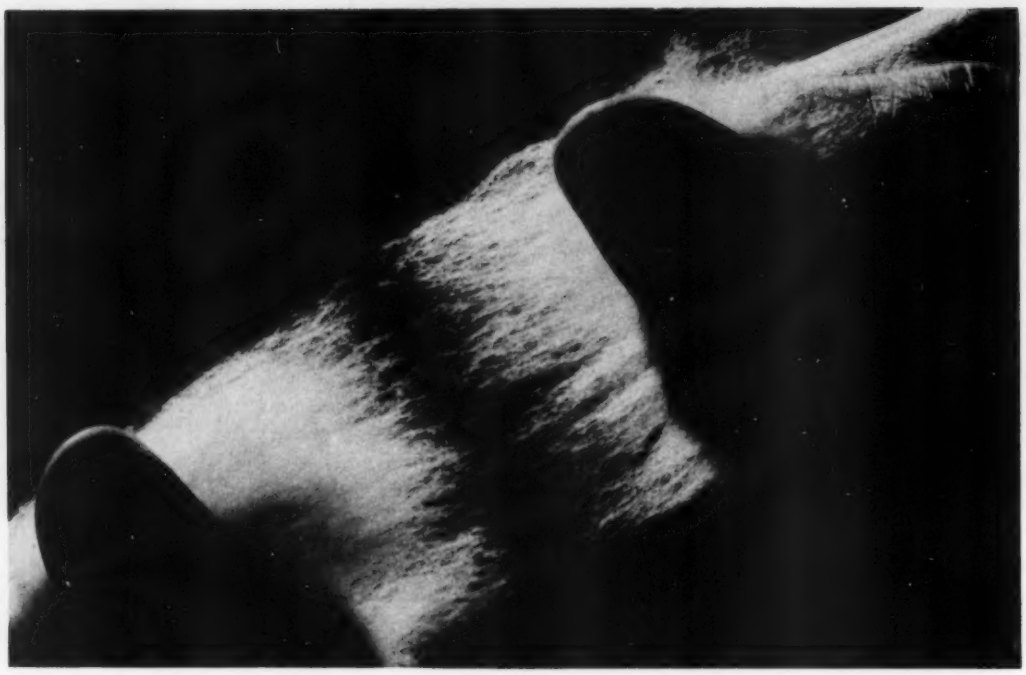


A penetrating face — the chief supt. of asylum.

Patience, shrewdness in study of a peasant.

Alertness, sensitivity, artisticness, sensuality . . .

"The Good Postman"—a simple and direct man.



***WHICH MAN-MADE FIBER IS THIS?** Both of the so-called "rayons" look deceptively alike in either fiber or fabric form, but they won't behave alike in use. Should they be called by entirely separate names for your protection?*

THE FIGHT AGAINST BUREAUCRACY

The story of how one company, Tennessee Eastman Corp. is getting American Consumers to force the FTC to clarify Rayon Labelling

POSSIBLY WITH LESS to gain than the producers of any other fiber within the general category, the Tennessee Eastman Corporation has been conducting an energetic struggle ever since the Federal Trade Commission handed down its ill advised ruling that all fibers made of cellulose must henceforth be labelled Rayon.

Tennessee Eastman makes Estron, a cellulose acetate fiber. Tennessee Eastman states candidly that Estron has many virtues, and as many faults. It makes no attempt to foist Estron on either industry or the consumer as an all-satisfying fiber. All that the company wants the FTC to do is change its ruling . . . so that everybody knows exactly what to expect from a product labelled Rayon.

As E-T puts it, each fiber (regenerated cellulose and cellulose acetate) has valuable properties for textile use . . . but they are as different in behaviour as any two fibers which could be named. They are not interchangeable in any use with the same degree of serviceability . . . and still stores are stocked with dresses, lingerie, suits, shirts, linings, bedspreads, curtains and yard goods . . . all, at the behest of the FTC, labelled Rayon.

Undoubtedly with the best of intent the FTC passed the ruling in 1937 that manmade fibers must be distinctly labelled in order to protect the consumer. But at that time mainly regenerated cellulose fiber was the rule; since then the cellulose ester type has come into strong prominence. Why hasn't the FTC clarified and revised its ruling, so that both industry and the consumer are *truly* protected?

Apparently the normal channels of appeal to reason have proved fruitless in getting the FTC to reconsider its original ruling, and to bringing it up to date. And so Tennessee Eastman is taking its case to the people . . . and, gratifyingly, making stronger headway as days toll by. But what requires doing is that the other producers of cellulose fibers . . . whether regenerated or acetate . . . realize that they have as much to gain by joining in the fight; that weavers, converters, cutters and retailers realize that theirs is the burden too, and lend the weight of their labor to bring the FTC to a realistic realignment of terms.

Regenerated cellulose behaves like cotton in its shrinkage, wrinkling and soiling tendencies; in its high moisture absorbency and slow drying; in its flammability; in its ability to withstand a hot iron; in its susceptibility to mildew and rot; in dyeing properties; its freedom from gas fading or fume fading.

Estron, on the other hand, behaves more like nylon in its low moisture absorption and consequent fast drying quality; its sensitivity to a hot iron; its resistance to surface soiling and ease of spot removal; ability to retain a pressed pleat; its tendency to develop static electricity in a dry atmosphere; its high resistance to mildew and rot. Estron has silk-like hand and draping qualities, wool's wrinkle resistance.

It is Tennessee Eastman's contention that the public has the right to know each fiber's distinctive characteristics; the right to know why Estron will not stand up in certain uses, and why regenerated rayon won't fulfill the expectancy in others. Who can argue the justice of this point? Nobody . . . except the FTC which proceeds with typically bureaucratic tactics to point out that the ruling was once made, and must therefore remain sacrosanct. To which we remark: Even Caesar would have been smarter to heed the people's voice!

TEXTILE EDUCATION IN AMERICA

Because the American textile industry is second only to that of food with a total annual value of $7,500,000,000 annually, it is understandable that not only should there be continued effort in the direction of training young people for their work in the varying related segments, but that Government should play a strong part in supervision and financial support.

In the last issue of American Fabrics we related the developments at two fine textile schools . . . the Philadelphia Textile Institute and the Rhode Island School of Design. In this issue, and in those to come, we cover the doings at other of the numerous fine schools which are functioning to bring young people of talent and interest to our industry.

Above: Is a visualization Lowell Textile Institute projected Campus: 1. Alumni Library. 2. Smith Hall — completed. 3. Eames Hall — completed. 4 and 5. Dormitories — proposed. 6. Leather & Pater Building — in progress. 7. Engineering Building — proposed. 8. Auditorium & Administration Building — proposed. 9. Lowell Textile Institute — present buildings.

At Right: Kenneth R. Fox, president of Lowell Textile Institute.

LOWELL TEXTILE INSTITUTE EXPANDS

THE TEXTILE and allied industries constitute the greatest concentration of man power in the entire United States. The continued and unprecedented demand by this industry for young, technically trained college graduates has presented a real challenge to those schools and institutes who offer specialized training in textiles. Not only must the requisite number of graduates be made available but also these young men and women must be well grounded in the subjects which best develop potential employees for the creation and distribution of textile items.

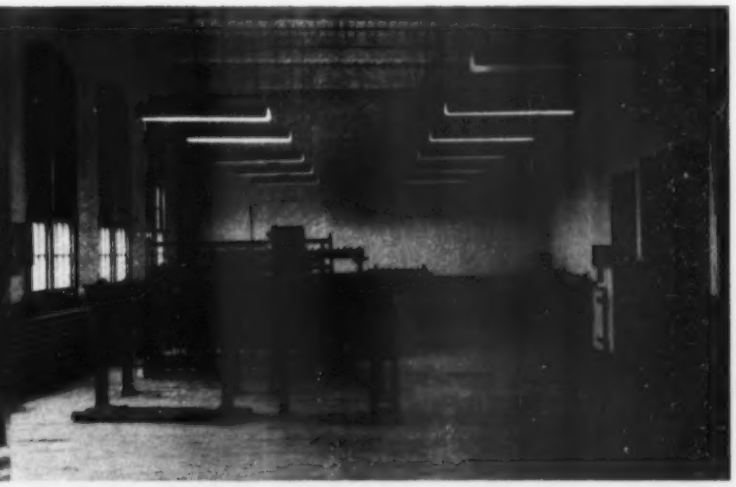
To meet this challenge, the Lowell Textile Institute has undertaken a most ambitious expansion program. Most noteworthy in this regard is the building program involving $4,000,000; over half of which has been realized in completed buildings or units now under construction. These include two new dormitories, known as Smith and Eames Hall, a $250,000 library and student activity center, and a new educational unit. The latter consists of laboratories, class rooms and offices. Included in the long range plans are a textile engineering building, an auditorium and administration unit, and a new athletic plant consisting of a field house, playing field and stadium. With these facilities L. T. I. will be able to handle more students and at the same time present a better balanced educational effort.

Through this past academic year, Lowell Textile Institute enrolled over 600 students studying toward either a bachelor's or master's degree. In spite of this number, there were many hundreds of applicants who were refused admission for lack of space. The expansion program now under way will enable acceptance of 1000 students within the next two or three years. It is also interesting to note that during the past year there were over 1500 regisrants in the night school program, permitting further development of those individuals already employed in the textile industry of the Merrimack River valley.

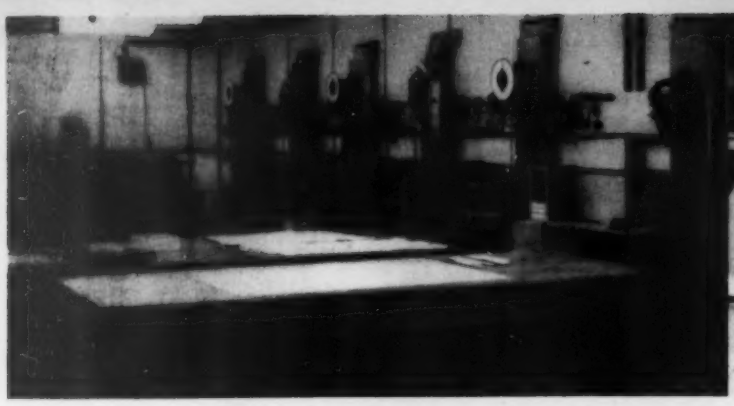
With the increased complexities of technology and the omnipresent problem of human relations so prevalent now in the textile industry, it

Continued

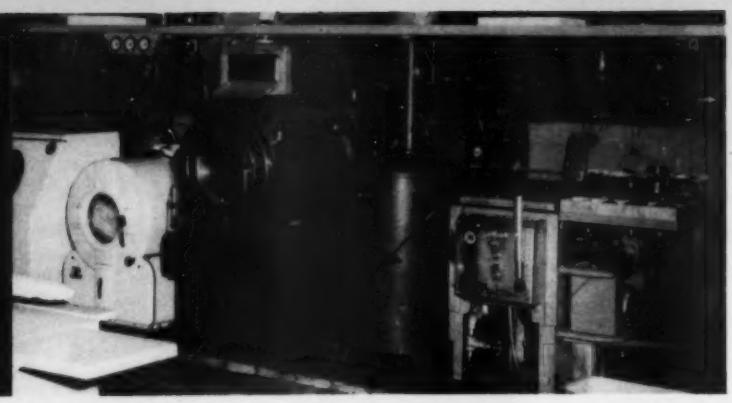
The first of two new dormitories housing 230 students on the campus.



Part of a new department devoted to the study of continuous filament textiles.

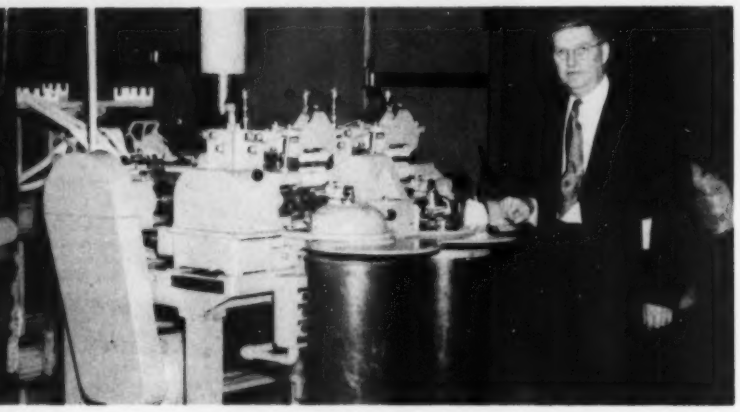


A section of the testing laboratory used for training and research.



A laundry and dry cleaning unit employed in studying fabrics.

A partial view of the weave room showing a new W-3 loom.

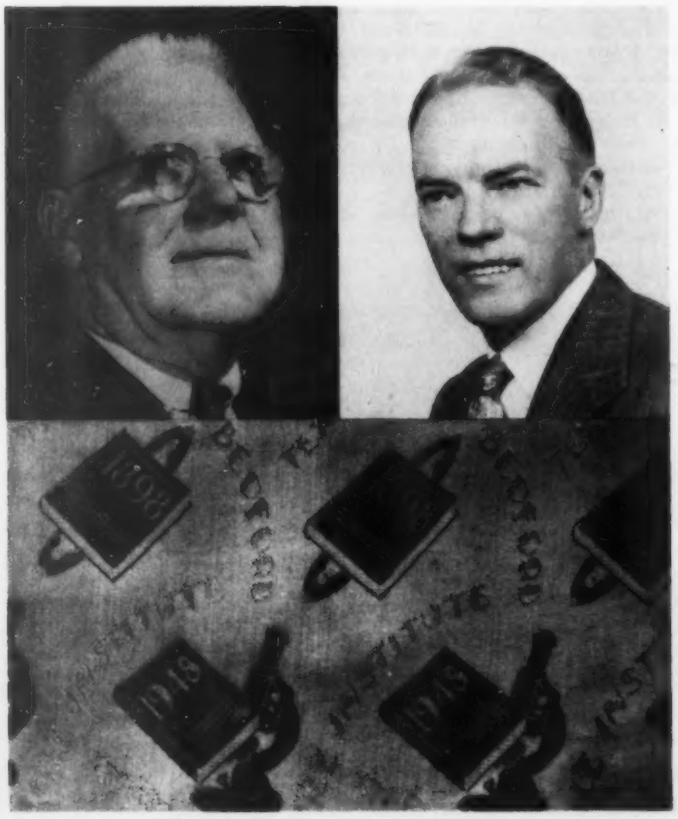


New Warner and Swasey pin drafter for the worsted process.

is imperative that textile education keep pace with industrial problems. This first demands large expenditures to purchase the latest equipment, and in this regard L. T. I. has spent over $300,000 in the last two years replacing old machines and adding new developments as they come on the market. To help fathom the problems which occur in leading people, many changes have been made in the curriculum with increased emphasis being placed on subjects dealing with human behavior. This movement was formalized this past year with the creation of a department of social sciences. Furthermore, in order that the students at L. T. I. may have intimate knowledge of plant environment, a cooperative plan of education has been instituted. This idea enables qualified students to spend their summer vacations in plants pursuing a planned program of industrial experience.

To keep pace with this expansion program many new staff members have been added in all departments. Additionally, many subsidiary functions have been activated in the fields of guidance, testing, and student placement. Also, a new division of full-time research workers has been created, permitting useful experimentation in all phases of textiles.

Basic to the educational philosophy at L. T. I. is an earnest desire to encourage student initiative, action, and responsibiliy. By such activity can graduates cope more effectively with problems they will face in industry. Concurrent with an expansion of facilities is a correlated program of student development which will make for better leaders in the industry of tomorrow.



NEW BEDFORD TEXTILE INSTITUTE KEEPS ABREAST OF MODERN TEXTILE EDUCATION

THE TEXTILE INDUSTRY has a permanent need for expertly trained personnel in various technical positions. The creation and development of new fibers such as Nylon, Vinyon, Saron, Vicara, improved blends and the resultant fabrics have greatly increased the scope of work within the textile industry. In order to continue to operate successfully, all types of textile concerns are requiring additional technically trained personnel. There is no doubt that the industry will continue this scientific trend with the resultant need of broader and more easily available textile education.

With this in view the New Bedford Textile Institute has completely revised and expanded its curricula, modernized its present equipment and added considerable new equipment. During the past few years more than $450,000 has been spent in keeping with this program of expansion. Present plans call for an additional building in which to house necessary laboratories and a modern textile library.

Upper left: George Walker, president, New Bedford Textile Institute with (right) James L. Giblin, head of Textile Design and Fabric Analysis Department. Below: N. B. T. I. was 50 years old last year. This picture is of a woven jacquard fabric significant of the jubilee event. It is a 600 hook, 850 card, 2 colored filling design created and woven by two senior students.

Designing

Microscopy

Engineering Drawing

The institute offers B.S. degrees in two major textile fields as well as a B.S. in the field of machine design. The course in textile engineering is of four years duration and is designed to equip the student with the technical and practical background for one who is to enter one of the various fields of textile manufacturing, i.e., textile engineering, fabric production, converting, selling, testing, factoring, etc. The student is thoroughly instructed, both theoretically and practically, in all the phases of textile manufacturing, from the opening of the bale to the finished product.

To supplement this purely textile phase of the students' training, he is required to pursue a complete study of textile chemistry, dyeing and finishing. A recent addition to this part of his training is a thorough and interesting course in screen printing.

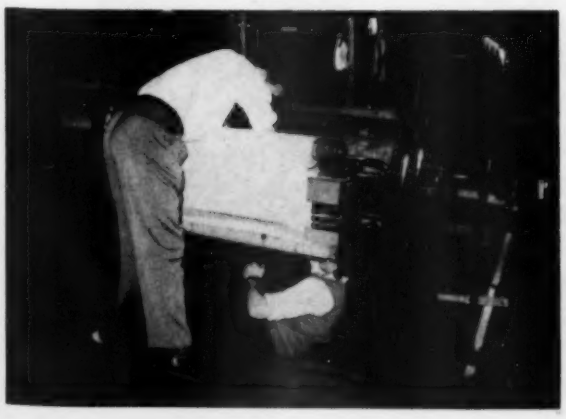
Realizing that the student must compete in a highly competitive field, the authorities at New Bedford Textile Institute have arranged a program of study which includes not only those subjects peculiar to the textile field, but also provides the students with background necessary to one who is to succeed in this industrial age. These latter subjects include most of those generally referred to as general academics, i.e., English, Mathematics, Physics, Sociology, Psychology, etc.

New Bedford Textile Institute is proud of an outstanding achievement relative to the winning of national awards for its showing of student work in competition with that of other textile schools. Annually, there is sponsored by one of the national professional textile fraternities, an exhibition of the work of the student bodies from most of the nine textile colleges wherein a chapter of the fraternity is located. This exhibition is held each year at the loaction of the fraternity convention. In 1947, with eight of the textile schools in the country competing, New Bedford Textile Institute was awarded first prize at Charlotte, N. C. Again in 1948, with seven schools showing, New Bedford's display was judged for the first award at the exhibition held that year at New Bedford, Mass. In 1949, also with seven schools competing, second prize was given for New Bedford's display at Atlanta, Ga.

Chemistry Lab

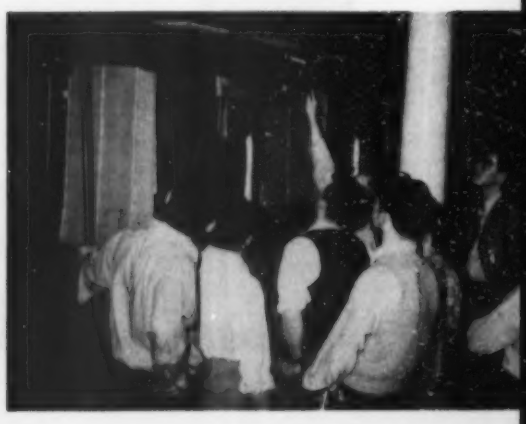
Physics Lab

Weaving

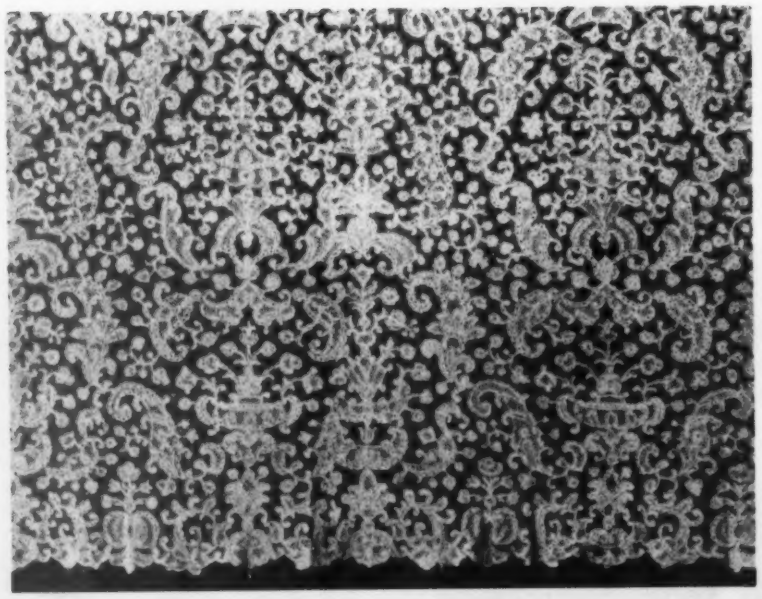


Rayon Testing

Jacquard Study



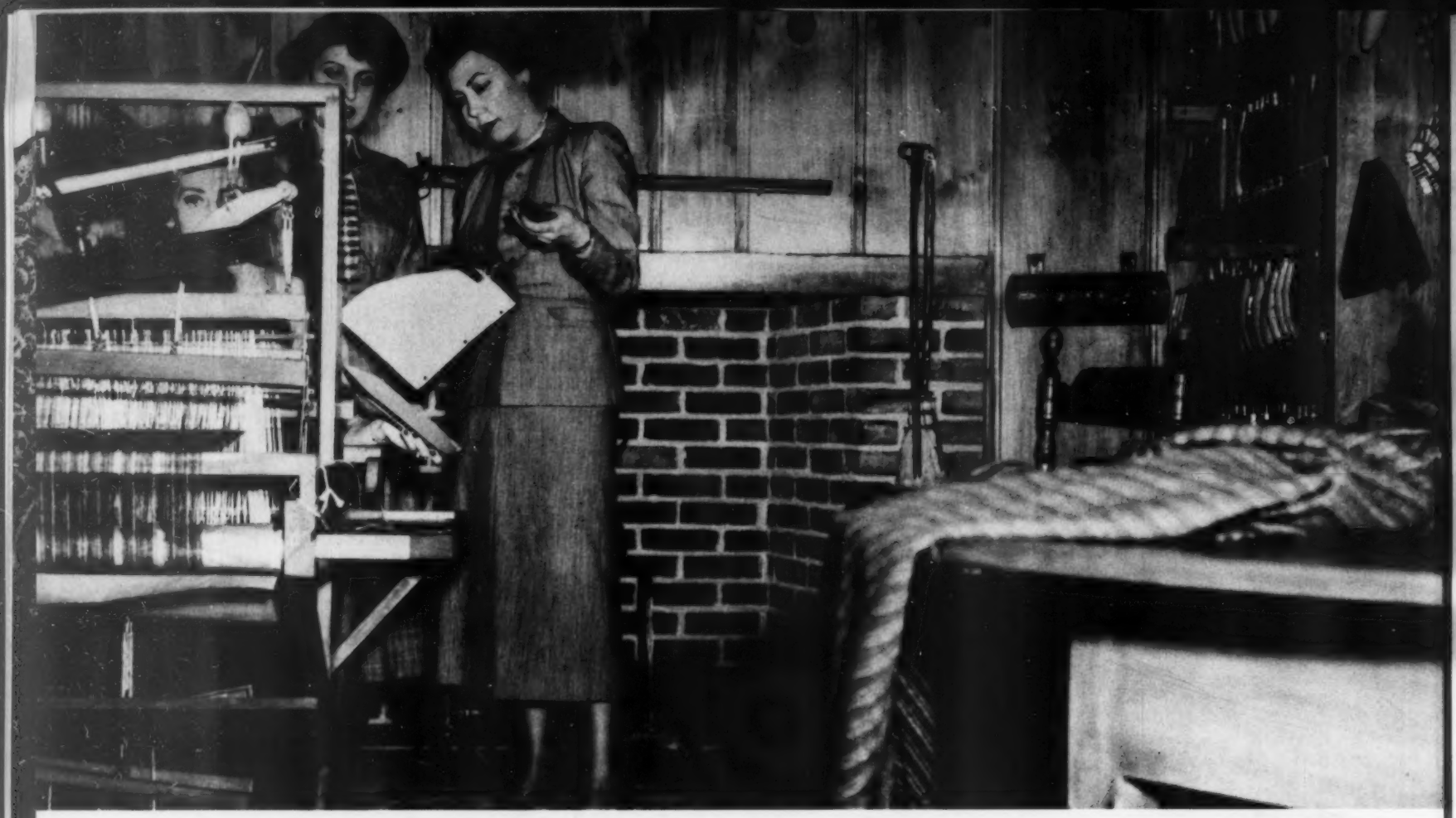
Lace montage. Courtesy American Textile Co.



LACE HAS ALWAYS HAD FASHION'S ENDORSEMENT

ALBEIT LACE, as seen in the portrait reproductions above, started its fashion existence as a mark of the aristocratic few, through the centuries it has ever played an important part in fashions for discerning women. Today, while lace of exquisite fineness . . . handworked at great cost . . . is to be seen in every major couturier's collection both abroad and at home, American technological skill has succeeded in finding ways to mass-produce dainty feminine laces so that Judy O'Grady and the Colonel's Lady are equal in their use and appreciation for this ancient favorite.

It is wise to bear lace in mind when seeking the touch which will add both authority and richness to apparel in the designer's hands. Lace has withstood the trial of time, winning the verdict of all women. We are convinced that the American lace industry may be depended upon to draw from the fine historical background, and then to project the beauty of these lace to new horizons.



(above) Miss Margaret Swanson of Forstmann and Miss Ellen Brooke of Glenhunt compare specially dyed yarns with weaving chart to assure accuracy of intricate color pattern. In the foreground a sample length of the unusual fabric is shown. It is a very lightweight crepe tweed in varying widths of stripes which utilize seven different colors . . . navy and turquoise blue; light and gunmetal gray; two greens, an olive and a chartreuse; and brown! The result is an urbane suiting keyed to the current trend of highly feminine tweeds of gentle, colorful mien.

(below) Miss Ellen Brooke of Glenhunt shows Miss Margaret Swanson of Forstmann how she intends to utilize the feminine air of the colorful tweed in a dressmaker town suit for Fall '49. The supple quality of the fabric is apparent in the easy way it drapes and conforms to the figure.

(right) In the pine paneled Provincial Designing Room at Forstmann, Inc., in New York, Mrs. Alice Berman works out a swatch of the tweed on a handloom. Under the supervision of Miss Margaret Swanson, two designers weave special tweed patterns and colors on handlooms, representing a rare collaboration between Forstmann and the costume designer. Later the tweeds are produced in limited and exclusive yardages at the mill, each confined to a designer.

IDEAS TAILORED ON A MOMENT'S NOTICE

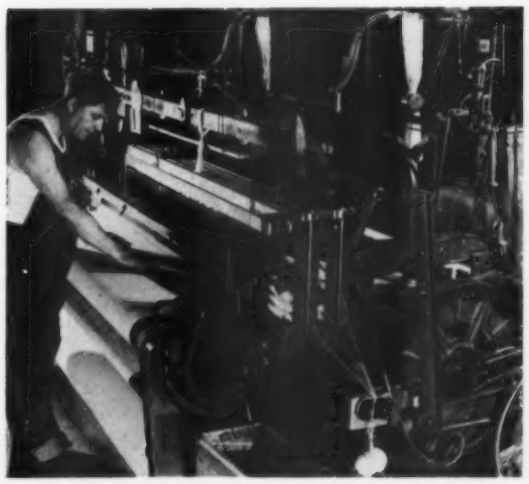
While the designers for the nation's major textile companies must be given full credit for their ability not only to foresee important trends in weave and color, but to interpret them faithfully in their lines, there come innumerable instances when the designer of apparel has an improvement or change to suggest.

Such an incident is no major obstacle at the design studios of Forstmann, Inc. In fact, a unique plan operates there almost solely for the purpose of utilizing designers' suggestions to improve the Forstmann line of tweeds.

In its Provincial Designing Room, the apparel designer may work out whatever her ideas may be . . . in color or in weave. Miss Margaret Swanson is available to render whatever technical knowledge is necessary for transmission into the actual processes of weaving or dyeing. In a short space of time the apparel designer is presented with a short length of the design precisely as she had visualized it . . . and the finished automatic loom-woven fabric is confined to her company.

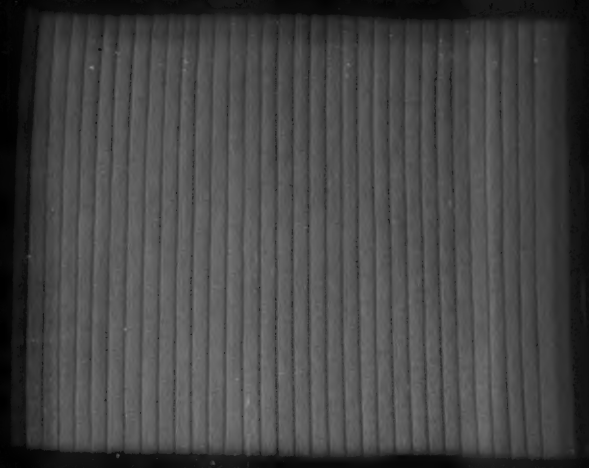
Thus the designer's creative urge and instinct are given full play and active cooperation. She is never made to feel that the garment she had in mind could have been better if the fabric had been just a little different; for, whatever she may visualize is available to her through Forstmann's Designing Room. She may work up her ideas starting, as it were, from scratch rather than face the psychological obstacle of working with fabrics which are *faits accompli*. The photographs on these pages demonstrate just how the plan of cooperation works out to mutual satisfaction.

One of the new softer tweeds from Forstmann, Inc.



(right) When the designing and sampling have been completed by handloom under the close supervision of the designers, the piece lengths are woven on a high speed, automatic loom like this one, shown in operation at the Forstmann Woolen Company. Through expert workmanship in the mill, all the quality and texture of the handloomed original is artfully preserved even though mechanical perfection and precision prevails in this step of the manufacture.

MEMO FROM THE EDITORS: WE BELIEVE YOU WILL FIND AMERICAN FABRICS ISSUE NO. 12 OF ESPECIAL INTEREST BECAUSE IT WILL INCLUDE SUCH TIMELY AND COLORFUL FEATURES AS THE FAMOUS STAINED GLASS WINDOWS OF CHARTRES CATHEDRAL . . . THE DREAMER'S NOTEBOOK OF MEDIEVAL ART INSPIRATION . . . AND A MYRIAD SUCCESSION OF FASCINATING STORIES REPLETE WITH ART SUBJECTS OF VALUE TO ALL



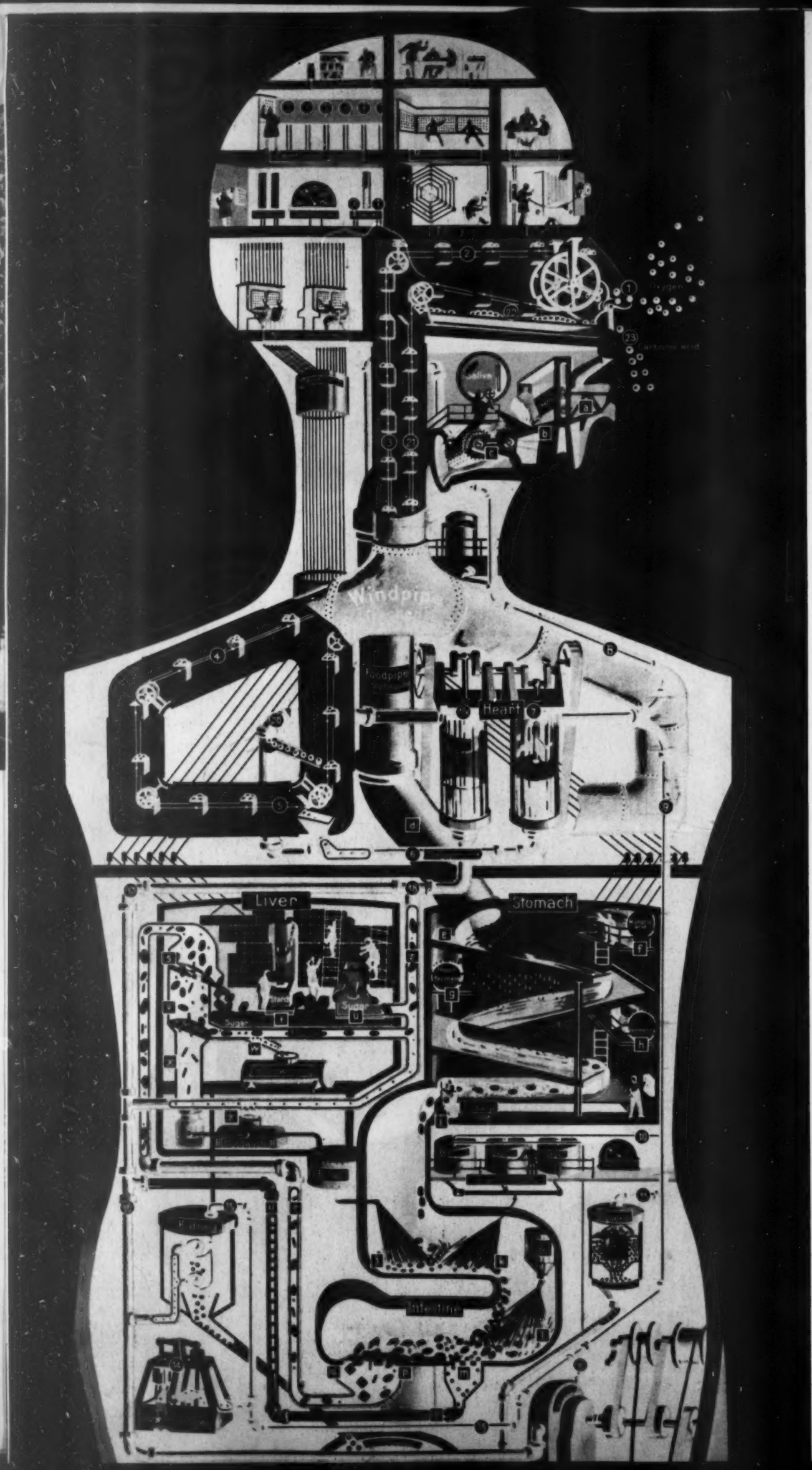
THE PLEAT THAT'S PERMANENT:

Vanity Fair was first to develop a process to heat-set nylon into permanent pleats. The pleatings will withstand countless launderings.

. . . what you should know about

NYLON

(Part One)



The Age-Old Teaching that Man is a chemical factory able to "transform base substances into finer ones" and that the study of Man holds the key to limitless discovery, is more and more influencing the research activities of scientists . . . has lead to a host of modern miracles based largely on thinking developed from the concept of the human factory.

Ill.-G. Philip & Son, Ltd.

WHERE DOES THE INDUSTRY GO FROM HERE WITH

NYLON

THE true measure of the worth of a new development within any field lies in the answer to this question: Does it replace *or* does it add to what presently exists? In the case of nylon, which everyone except its discoverer calls the miracle fibre, the measure of its worth is beyond compute. For nylon does not replace, nor does it intend to displace any existing fibre whether natural or manmade; it has achieved its stature in industry, and will continue to grow because it is a distinctively different fibre with distinctly different characteristics which make it ideal for certain end uses.

However, in the recent manufacturing melee which resulted from a temporary lull in business, nylon found itself in strange products, with strange bedfellows . . . and heading for possible consumer disfavor. This grew out of a situation in which weavers, finishers, manufacturers and retailers were putting forth nylon products without accurate foreknowledge of their performance. Nylon meant nylon; it rarely occurred to the retailer, for instance, to ask whether the nylon blouse offered to him was made of a properly designed fabric; whether the fabric had been originally made for blouses, or was actually intended to meet the differing requirements of a nurse's uniform or a slip.

The manufacturer of curtains could not understand why his nylon curtains, which should have withstood exceedingly long wear would sometimes come back from irate retailers and consumers alike. He had never been told that the chemical used to create the dull appearance of certain nylon yarn cause them to deteriorate more rapidly in sunlight than bright nylon yarns; something he should have known before he bought a lot of nylon fabric from an unrelated industry.

To the credit of DuPont, an intelligent and comprehensive program of education is being conducted at all levels from spinner to retailer, specifically for the purpose of averting the accidental use of the wrong type of nylon in any product. For the future of nylon in public favor is too bright to be dimmed by ignorance.

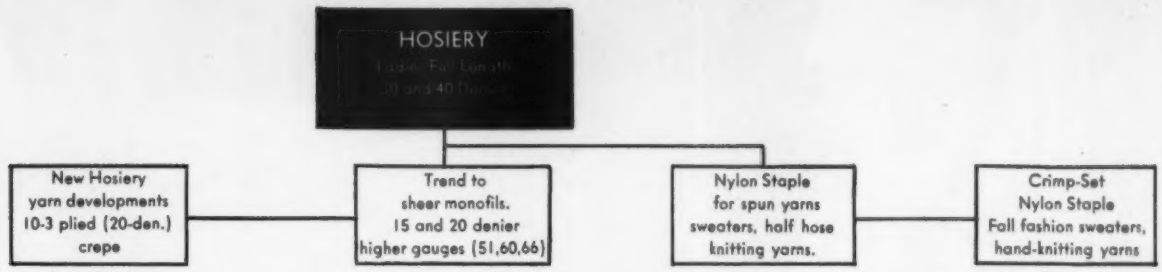
The main characteristics which belong to nylon belong to other fibres . . . individually, but not collectively. Other fibres are strong; others are moisture-resistant. But no other fibre yet developed combines *all* of nylon's virtues in one. And yet these virtues can, if misused, become faults. Light weight continuous filament fabrics may be hot in summer if not woven with proper porosity . . . spun yarns may have ample strength but will "pill" and not hold their shape if the twist is too low. Few, if any, nylon fabrics will hold their shape if not properly heat set.

The era of nylon is truly but on the threshold. At the outset of the recent war, nylon was mainly used only in two consumer end products: women's hosiery and lingerie. Wartime urgency, as well as postwar interest, have succeeded in bringing nylon forth under new faces, in new guises, in endless variations of finish and blends . . . and many industries which, a few seasons ago, gave no thought to this fibre are now working full tilt in the production of goods which are selling faster because of the magic name nylon.

In the following pages we describe and show some of the many forward-looking developments in nylon which have come from the combined thinking and efforts of DuPont and America's textile creators. The roster of those who have contributed to nylon's development thus far is too long to be enumerated. Be it sufficient to say that it includes the spinners, the weavers, the designers, the finishers, the converters, the manufacturers and the retailers of American fabrics.

What we unfold now is a tribute to their work . . . and glimpse of the wonders yet to come from nylon.

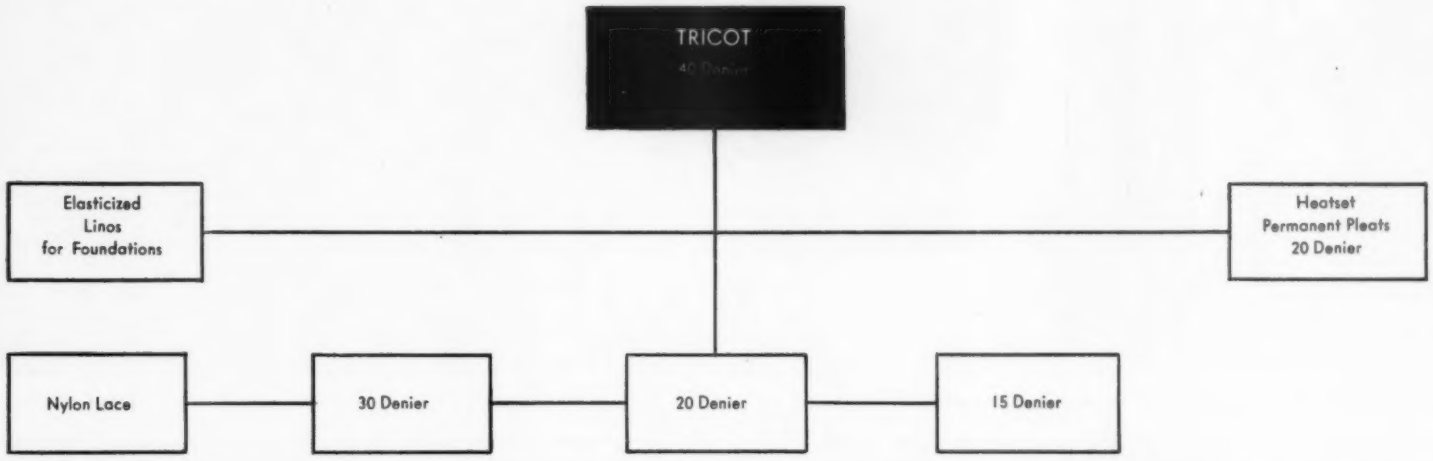
The development of Nylon in its decade of existence is proof of its inherent adaptability and its broad future possibilities


HOSIERY
New Hosiery yarn developments 10-3 plied (20-den.) crepe
Trend to sheer monofils. 15 and 20 denier higher gauges (51,60,66)
Nylon Staple for spun yarns sweaters, half hose knitting yarns.
Crimp-Set Nylon Staple Fall fashion sweaters, hand-knitting yarns

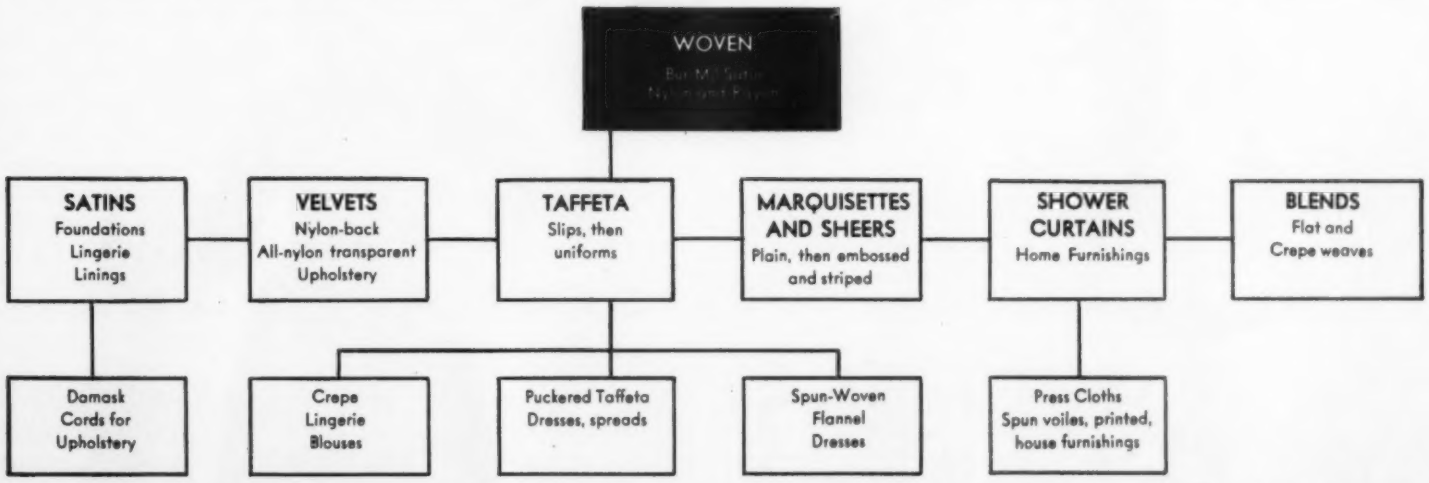
Prior to the war, except for some developments and experiments, nylon yarn went chiefly into ladies' full length hosiery. After the war, it went back into hosiery almost immediately in 30- and 40-deniers, 45 gauge. The trend soon turned to sheerer hose with the development first of 15-denier monofilament nylon knitted in higher gauges (51-, 60-, 66).

Presently there are novelty style developments in hosiery such as proportioned sizes, adjustable welts, clocks, shadow heels; and in respect to yarns, there are 20-denier monofil for duller appearance and durability; 10-3 plied to a 20-denier, giving a creped (varied) surface interest, more snag resistance, dull look and better cling; twisted monofils also are being introduced for dullness and better fit.

From the nylon staple development, yarns were spun and knit into sweaters and socks. Excellently received, now the wool-like nylon fibers have been given a crimp-set or permanent wave so that the spun yarns have better hand and great loft.



The second big field entered by nylon, following the return into women's hosiery after the war, was tricot knit fabrics. The first tricot knit nylon was 40-denier for slips, which was followed by lighter weight 20-denier for panties, briefs, bras and gowns. It was felt that 20 was too sheer and 40 too heavy for slips; it resulted also in 30-denier nylon tricot for this end use. 15-denier tricot was made for fancy summer gloves and trim, and is now used for sheer dressy blouses. As nylon became firmly established in tricot, simultaneously lino knits of heavy deniers were used in foundation garments (after elasticized) and for fancy trims. Nylon, in various deniers, went into lace for this purpose as well. One important advance from heat-setting resulted in permanent pleats. (See Vanity Fair Mills swatch.) Heavier denier nylon (50-, 60- and 70-denier) have been made and now are available fabrics that are sueded or brushed; the former in gloves, the latter in blouses and gowns. 15-denier tricot has been flock-dotted; many novelty knits are now in work for blouses, dresses, etc., in light and medium deniers. 40-denier nylon still holds top position in potential use.



The first major commercial use of nylon in the field of woven, rather than knitted fabrics, was the Bur-Mil 65-nylon-35-rayon satin for slips and lingerie. Since then, there have been many fabrics in a range of types and construction. Foremost were the nylon taffetas in 30-, 40- and 70-denier, first in women's slips and then in uniforms and shirts (mock linos, for example). An important recent development is the use of dull yarns for more covering power. Velvets at first were nylon backed only; they then branched into all-nylon for dresses and robes and into both all-nylon and nylon with cotton back for upholstery. All-nylon satins, marquisettes and sheers in plain and fancy types soon appeared. Upholstery, drapery and other home furnishing textiles are now found in a wide fabric range. Blends became important in crepes and plain weaves, and led to much acceptance where the advantages of nylon were added to the virtues of other fibers.

1. BRIDAL FABRICS THAT LOOK FRAGILE BUT ARE REMARKABLY TEAR-RESISTANT.

2. NYLON ORGANZINE DAMASK — LONG WEARING, SLOW TO SOIL AND EASILY CLEANED.

3. EASY TO WASH AND QUICK TO DRY — AND PERMANENTLY SET TO SHAPE DURING FINISHING.

4. ALL NYLON JACQUARD FABRICS THAT LAUNDER PERFECTLY — REQUIRE A MINIMUM OF IRONING.

— NYLON TRICOT SUIT — COLURA.

NYLON: PSYCHOLOGICAL UPLIFT

As industry after industry stepped off the threshold of secure wartime business onto the battlefield for business which came when the consumer had replenished war-bared cupboards, there came the urgent need for a new element which could give sales the stimulus which would turn curves up instead of down.

Because nylon did perform its promised functions, and because a handful of hardy visionaries were willing to engage in the venture of introducing nylon versions of oldtime products, industry after industry began to feel the power of nylon . . . not alone through the increase in sales of nylon goods, but because once the consumer evinced a desire to buy goods once more, the retailer regained some of the confidence which had gone with his inventories.

While this was not completely true of the heavy industries, it was a situation common in the fields of soft consumer goods. Probably the most progressive and aggressive field in the utilization of nylon for the consumer was that of women's apparel, especially lingerie. Here was a case where the consumer not only had full wardrobes, but a strong resentment against continually climbing prices and falling quality. It took the psychological as well as the functional power of nylon to reverse the consumer mind . . . and nylon did its work effectively on both counts.

Much more slow to fasten on nylon was the men's industry. Traditionally slow to change, its leaders succeeded in finding numerous insurmountable obstacles in the manipulation of nylon fabrics until a manufacturer of men's neckwear, hungry for business, decided to go into the manufacturing of men's nylon *shirts*. So spontaneous was the consumer reaction that the very manufacturers who, a few months earlier, had predicted flatly that nylon was an impossibility in men's wear because of production problems, suddenly and strangely discovered ways to beat those problems. As we write this, in the first week of September, we find a situation akin to that of war days all nylon merchandise in the men's industry is on allotment, and there is even the threat of a black market situation in nylon fabrics!

In the meantime, watching closely the consumer acceptance for nylon merchandise in other industries, the producers of home furnishings have started their own experimentation and development programs. Today nylon is coming more and more to the forefront in this segment of industry; we show in these pages a few specimens of nylon fabrics developed for home use, but it is truly but a fraction of what already exists.

Possibly other underlying factors might have caused a resurgence in consumer spending by now; possibly other measures might have been taken by retailers to stimulate their customers, and thus to replenish their starved inventories . . . had nylon not come along when it did. But due credit must be given to nylon for a fair share of the result. It offered a new face, a new handle for promotion, a new psychological approach.

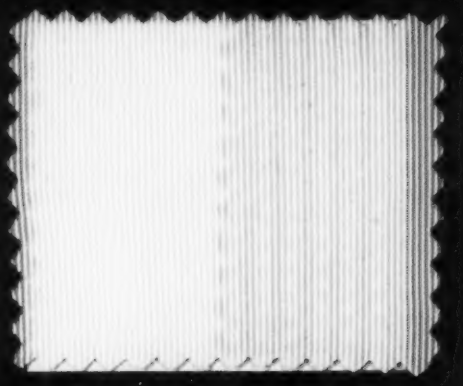
For a number of the newest developments in nylon, please turn . . .

NYL

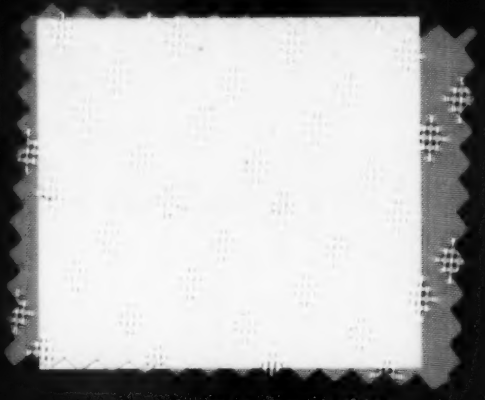
Quick drying

. . . supple yet sturdy

nylon-shirt kit



PHILIP WICK'S *nylon tricot in a novelty rib for men's shirts, undervear.*



BURLINGTON MILLS *has a white-on-white jacquard stressing porosity.*

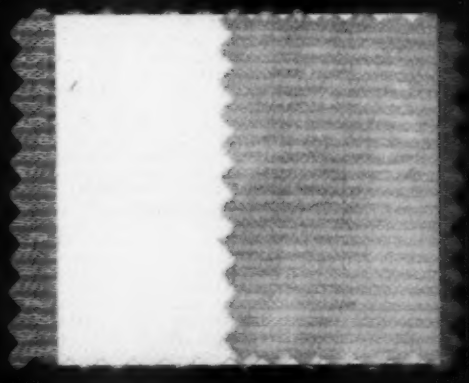
cushiony crush-resistant carpet

upholstery easily cleaned

A. STEINAM *"Nylsatin," a satin weave suited to bras and corsets.*

CHENEY BROS. *weaves a nylon marquisette for enduring curtains.*

WILLIAM WINKLER *Schiffli-embroiders a 15-denier nylon sheer for trims.*

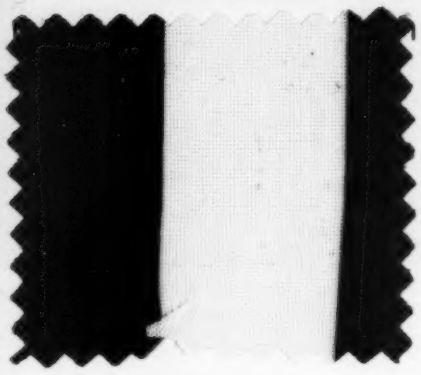


A. STEINMAN *offers a novelty-striped nylon weave for blouses and men's shirts.*

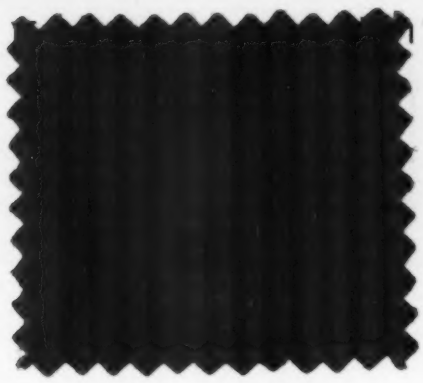
LON

amazing strength . . .

exceptional abrasion-resistance



COHAMA *puts the bold look into 40-denier nylon tricot for women's apparel.*

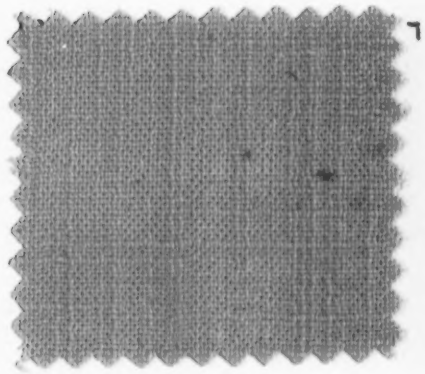


AMERICAN SILK MILLS *blends nylon and pure silk, 50-50 in "Wunderbar."*

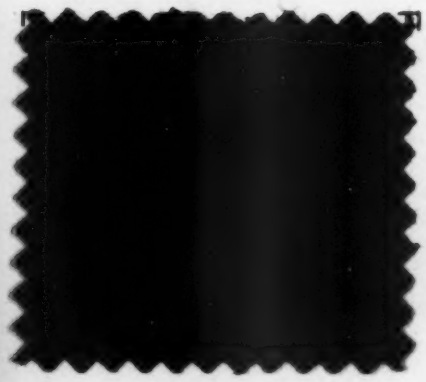
COLLINS & AIKMAN *"Candalon" with a nylon face, cotton back for auto seats.*

MARTIN FABRICS *has a nylon faille ribbon for apparel and millinery.*

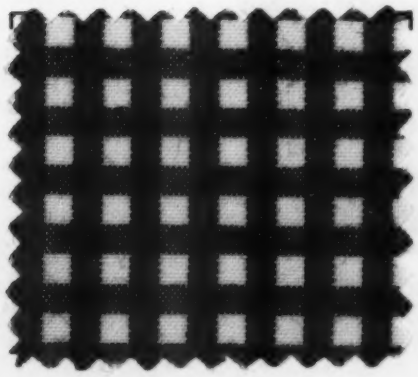
CHENEY BROS. *brilliant-tone taffeta for skiwear, umbrellas, snowsuits, beachwear.*



BURLINGTON MILLS *duplicates Himalayan slub in linen weave for men's sport shirts.*

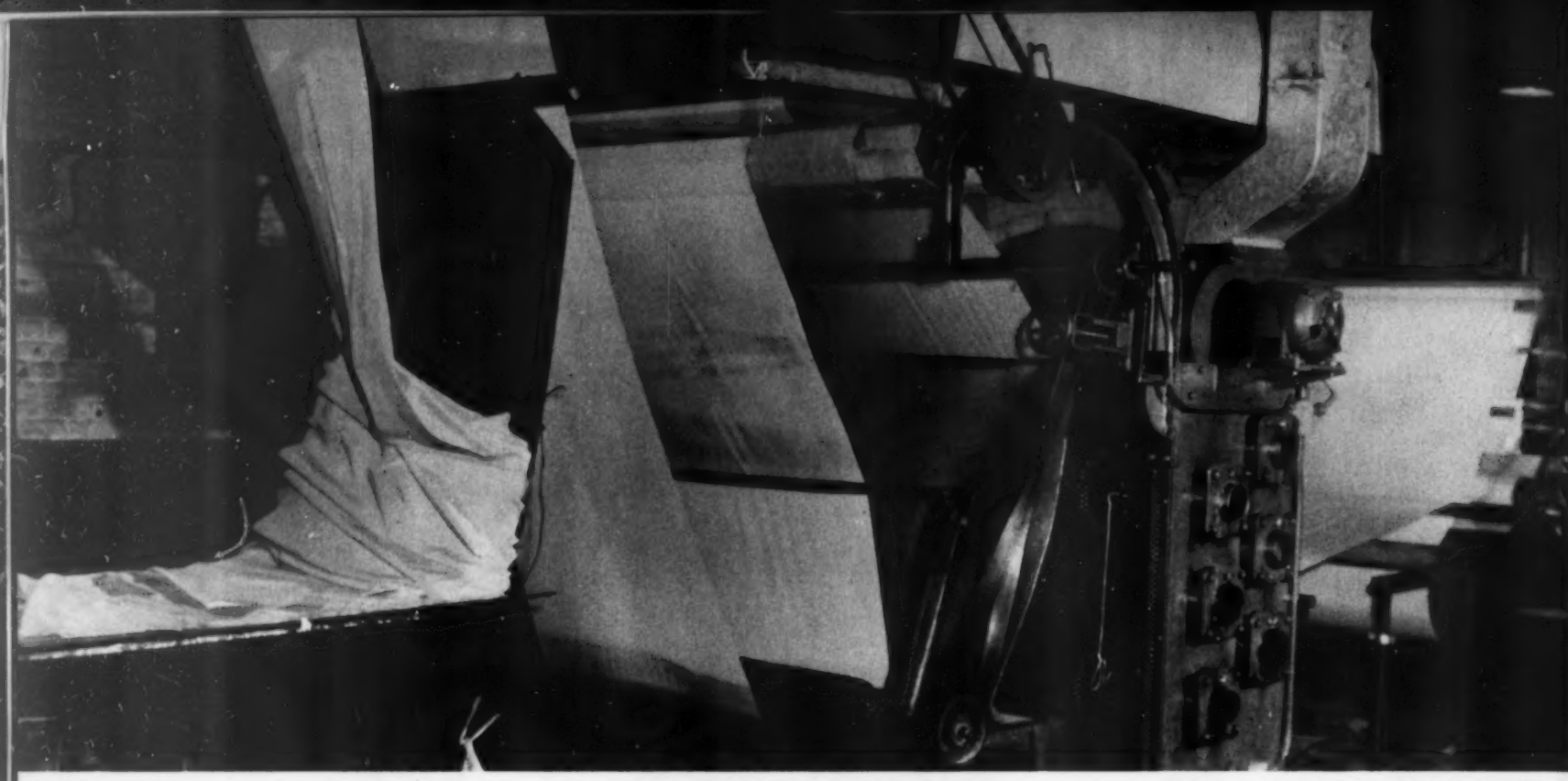


OAKLAND TEXTILE *heavy cloth for auto seats, "Bradnyla' 'finished by Bradford Dyeing Association.*



NEWNAN MILLS *puts the District Checks into fabric for women and children.*

TRAFORD FABRICS *achieves ideal porosity in "Poronyl" for uniforms, corsets and bras.*



(heat setting photo) Courtesy of Hellwig Finishing Company

Once a nylon fabric has been woven or knitted into a desired form or shape, it can be made to retain this shape permanently through heat setting.

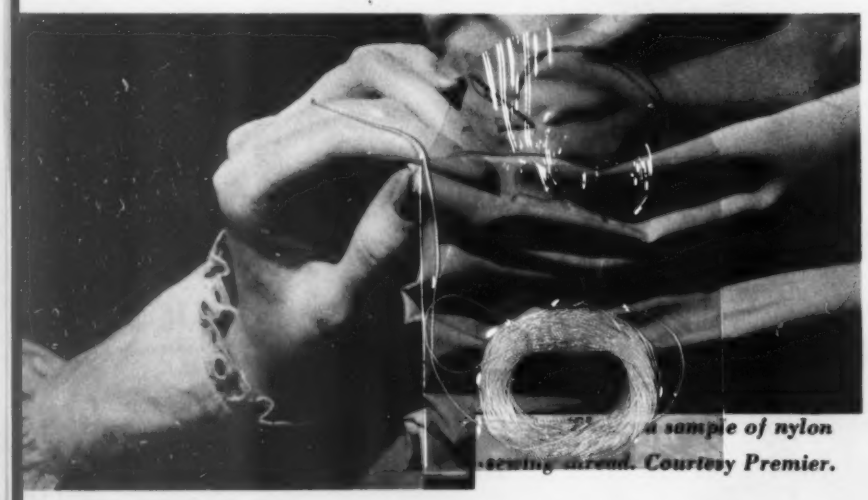
DYEING AND FINISHING NYLON IS DIFFERENT

At the very outset it was apparent that much of the virtue of nylon in the consumer goods field must depend on the manner in which nylon yarns and fabrics would be handled by dyers and finishers.

Because of the chemical structure of nylon fibers of varying types, it was not always possible to use the same dyes and processes as those used for other fibers.

Then, too, certain characteristics of nylon such as its ability to hold a pressed pleat permanently opened up new vistas for exploration and experimentation. Fortunately DuPont brought the prominent processors into the picture at once, and through their cooperation as well as independent research conducted by such fine compaines as Hellwig Finishing, Fairlawn Finishing, Richmond Press Dye Works, Triangle Finishing, Bradford Dyeing Associates and others . . .the fine colorings and finishings of the nylon you see today became an accomplished fact.

As most realize, it is when the consumer places her hand on a nylon product that the sale is made or lost. Only through the constant and conscientious work of the dyers and finishers has the miracle fiber become a merchandisable commodity.



a sample of nylon sewing thread. Courtesy Premier.

IT TAKES NYLON TO SEW NYLON

As far back as the time when nylon was mysteriously known as Fiber 66, DuPont recognized that a nylon thread would be desirable to sew many nylon products. No other fiber could be depended on to match nylon's strength, its other characteristics. DuPont went to the thread industry. Recognizing the potential advantages of nylon thread, long experimentation was conducted, until such firms as Premier came through with nylon thread which possessed the pliability of cotton, with the strength and controlled elongation of nylon.

Premier, recognizing also that factory hands would be faced with problems, then conducted educational courses so that sewing help would know how to use nylon sewing thread. There were problems of tension to be explained; problems of moisture control; problems of speed in sewing.

All of these problems were solved, and Premier still makes its educational services available to manufacturers.

FACTS EVERYBODY SHOULD KNOW ABOUT NYLON

THE NAME nylon is not a trademark; it is a generic term. Only DuPont makes nylon fibers.

COLORED NYLON may be obtained either before or after weaving or knitting. Consult your dyer about the techniques which have been developed to meet specific requirements.

NYLON ELASTICITY is excellent and after normal stresses and strains it will always return to its original length.

RELATIVE STRENGTH of nylon is far greater than that of cotton, linen, rayon, silk or wool of the same weight.

ABRASION RESISTANCE of nylon is high.

HEAT RESISTANCE of nylon fibers is good. Melting point of nylon textile fibers is around 480 degrees F, higher than temperatures used in laundering and ironing fine fabrics.

NON-FLAMMABILITY is a feature of pure nylon because nylon will melt under flame but will not blaze or propagate flame. Be sure dyes and finishes used are also non-flammable.

MANUFACTURERS SHOULD PRETEST the nylon fabrics they plan to use by having their production and sewing departments do actual work on sample cuts. This will enable them to make any necessary adjustments in operating methods before goods is put into work.

EASY CLEANABILITY is another feature. Nylon fabrics are resistant to many stains, do not soil readily and are usually easy to spot clean or launder.

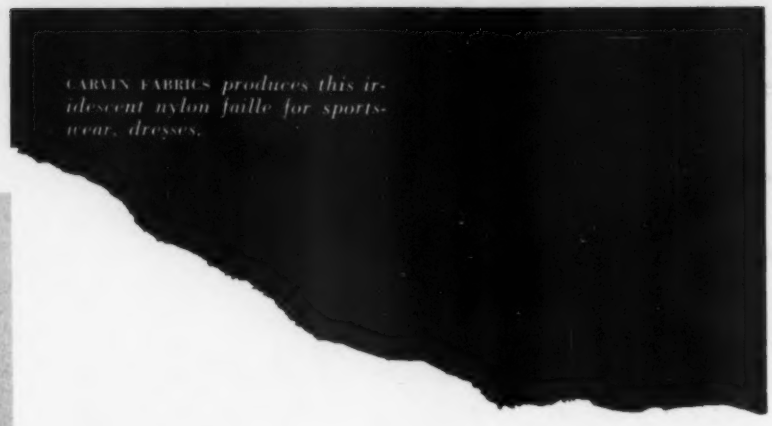
SEWING NYLON is different from sewing any other type of fabric. Not only should the right thread be used, but speed and tension must be adjusted to produce pucker-free seams.

NYLON CAN BE HEAT-SET to keep its desired shape permanently. This avoids the need of stretching back to size or shape after washing. Proper heat-setting is the reason why most nylon fabrics require little or no ironing.

NYLON RESISTS MOTHS AND MILDEW for the life of the merchandise with proper dyeing and finishing.

— WASHABLE NYLON TRICOT WITH PLEATS THAT ARE PERMANENTLY SET — VANITY FAIR MILLS.

— HIGH FASHION BY HENRY ROSENFELD IN A COMPLETELY WASHABLE NYLON PLISSE — COHAMA.



CARVIN FABRICS *produces this iridescent nylon faille for sportswear, dresses.*

Continued

FACTS EVERYBODY SHOULD KNOW ABOUT NYLON

NYLON IS ELASTIC AND RESILIENT. After normal stresses it will return to its original size and shape. When nylon is compressed (in the form, say, of a velvet dress) it will come back to its original form.

NYLON BLENDS serve excellent purposes, but be sure you know exactly what other fibers have been blended with the nylon; what percentages are used; and what qualities can be expected from the finished fabric.

DETERIORATION is not a serious factor with nylon. Strong sunlight affects nylon less than silk, for instance. Nylon is not affected by proper storage; and is not weakened by fungi attack such as mildew.

SPUN NYLON is produced by commercial spinners from nylon staple short lengths cut 1, 3, or 5 inches and spun into soft, fuzzy yarns.

MONOFIL is the name for single-strand nylon, used mainly in textiles like supersheer hosiery.

MULTI-FILAMENT NYLON is the most commonly used form of nylon which appears in most soft goods.

DULL YARN is produced by the addition of chemical dulling agents. The dull yarns are more quickly affected by exposure to sunlight and are not considered durable for use in such products as curtains.

STRENGTH AND LIGHTNESS are outsanding characteristics of nylon. It serves as well in making a tire for a heavy truck, as

WILLIAM WINKLER *novelty diamond mesh nylon, developed for women's gloves.*

WESLEY SIMPSON *"Puffataff" resembles a puckered taffeta for outerwear.*

for the sheerest of women's hosiery; it makes the toughest of all fabrics ,and also such filmy fabrics as marquisette, sewing thread and surgical sutures.

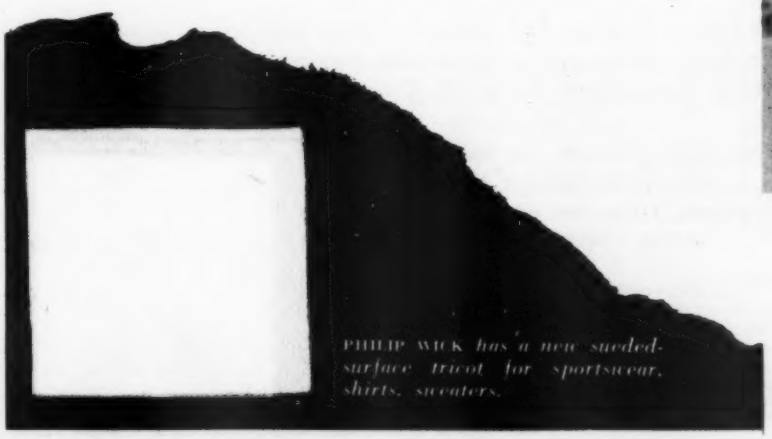
NYLON is extremely resistant to abrasion and wear; that is why it is used as reinforcement in products where constant rubbing occurs (such as heels and toes of men's socks) and in other products such as football uniforms, rugs, upholstery and children's wear.

EASY TO KEEP CLEAN because it resists dirt and stains, and thereby prevents them from becoming ingrained in a fabric. Nylon fabrics may be washed — if dyes and finishes are washable — or drycleaned easily, without extra care.

NYLON DRIES QUICKLY because the fibers are smooth and hold very little moisture. Spun nylon fabrics dry more slowly than those of continuous filament nylon.

NYLON SOURCES should be checked to make sure they not only are well equipped to use nylon fabrics properly, but that they have a continuous source of supply to guarantee continuity of both quantity and quality.

Retailers should exercise caution, particularly where nylon merchandise is offered in unduly large quantities or at off prices, to be sure it will live up to what the consumer has learned to expect of nylon products. Educational literature available from DuPont will be helpful to your buyers in evaluating nylon merchandise.



PHILIP WICK *has a new sueded-surface tricot for sportswear, shirts, sweaters.*

— FULL-FASHIONED NYLON SWEATER, EASY-TO-WASH AND NEEDS NO BLOCKING DURING DRYING — BROOKSHIRE.

The nylon parachute illustrated is turned out by Pioneer Parachute Company, a subsidiary of Cheney Bros. The picture shows a detachable life boat being floated to victims of the sea. Pioneer, working with Cheney and DuPont, developed the strong lightweight cloth that more than satisfactorily replaced unavailable silk for the Allied forces during the great war.

A GLIMPSE INTO THE FUTURE OF INDUSTRY AND NYLON:

A review of this section of American Fabrics, devoted to the story of nylon, is sufficient to convince one that its future is almost as uncharted as that of atomic power. Stemming from a chemist's curiosity a short decade ago . . . held back from broad commercial adaptation by a war . . . the last few years have already brought forth numerous refinements and opened new industrial horizons.

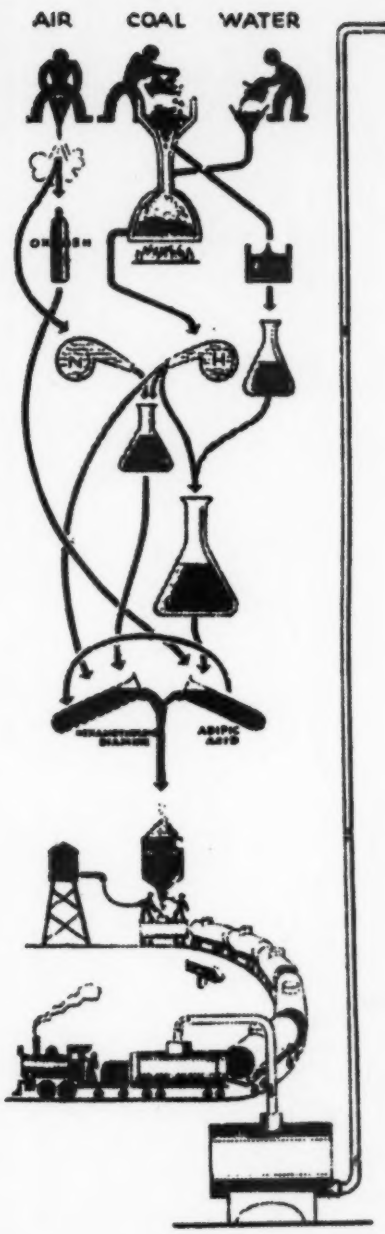
But these are, in our opinion, only a meagre beginning. The future of nylon, and industry's future with nylon, apparently will resolve themselves to mathematical permutation and combination. As the makers of varying products become intrigued with the possibilities of nylon, they and their fabric sources develop new methods for spinning, weaving, finishing or blending . . . to come forth with another new miracle fabric.

Concurrently, all of the talent and equipment of the DuPont nylon division are busily at work making their own brilliant contributions toward the future of industry-with-nylon. It is our belief that any company engaged in the production or use of textiles must, in its own interests, keep apace the developments from now on. — THE EDITORS.

Nylon — Part II in the Next Edition (Number 12) of American Fabrics

how nylon yarn is made

1.



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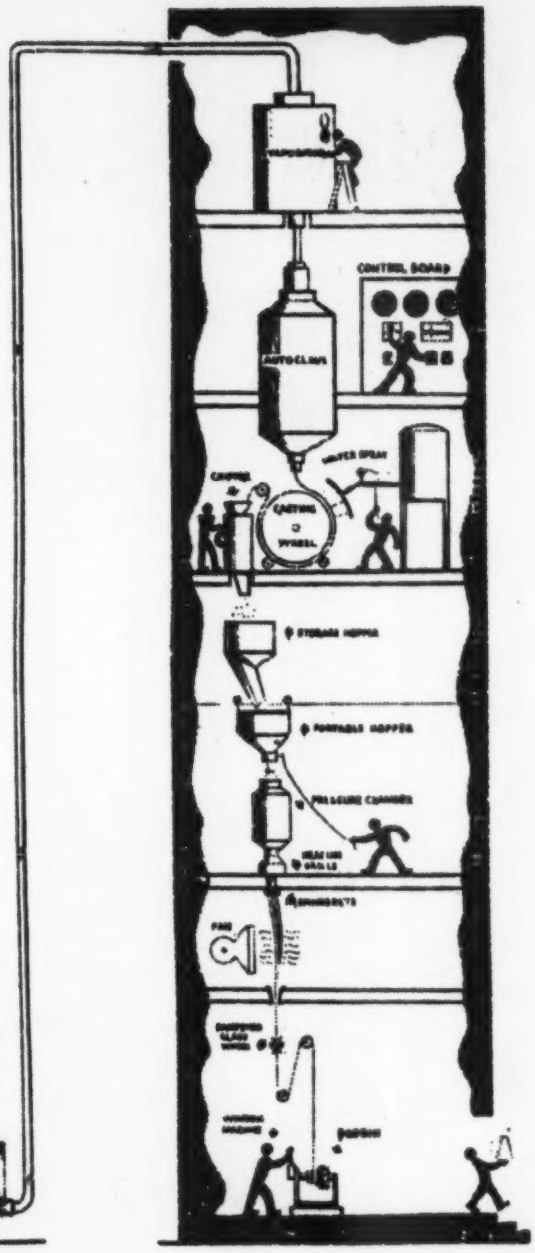


Nylon is a family of many related chemical compounds. A nylon molecule contains atoms of hydrogen, nitrogen, oxygen, and carbon in controlled proportions and structural arrangement. One or more of each of these elements is in such common materials as coal, wood, natural gas, petroleum, air, and water.

1. *As the diagram shows the process is a highly complex one. By high pressure synthesis, two chemicals called hexamethylene diamine and adipic acid are made by a series of chemical steps. They are then combined, and the resultant product is called nylon salt.*

2. *For ease in handling, the salt is dissolved in water and shipped to various du Pont plants for manufacture into yarn, bristles, and other forms.*

3. *To make yarn, the first step is to evaporate a portion of the water from the salt.*

4. *The salt is then placed in an autoclave, a piece of equipment like a giant pressure cooker. Here heat combines the molecules of the two chemicals into giant ones, called linear superpolymers. It is this process which gives nylon a molecular structure similar to materials like wood and silk. It is also the source of nylon's strength and elasticity.*

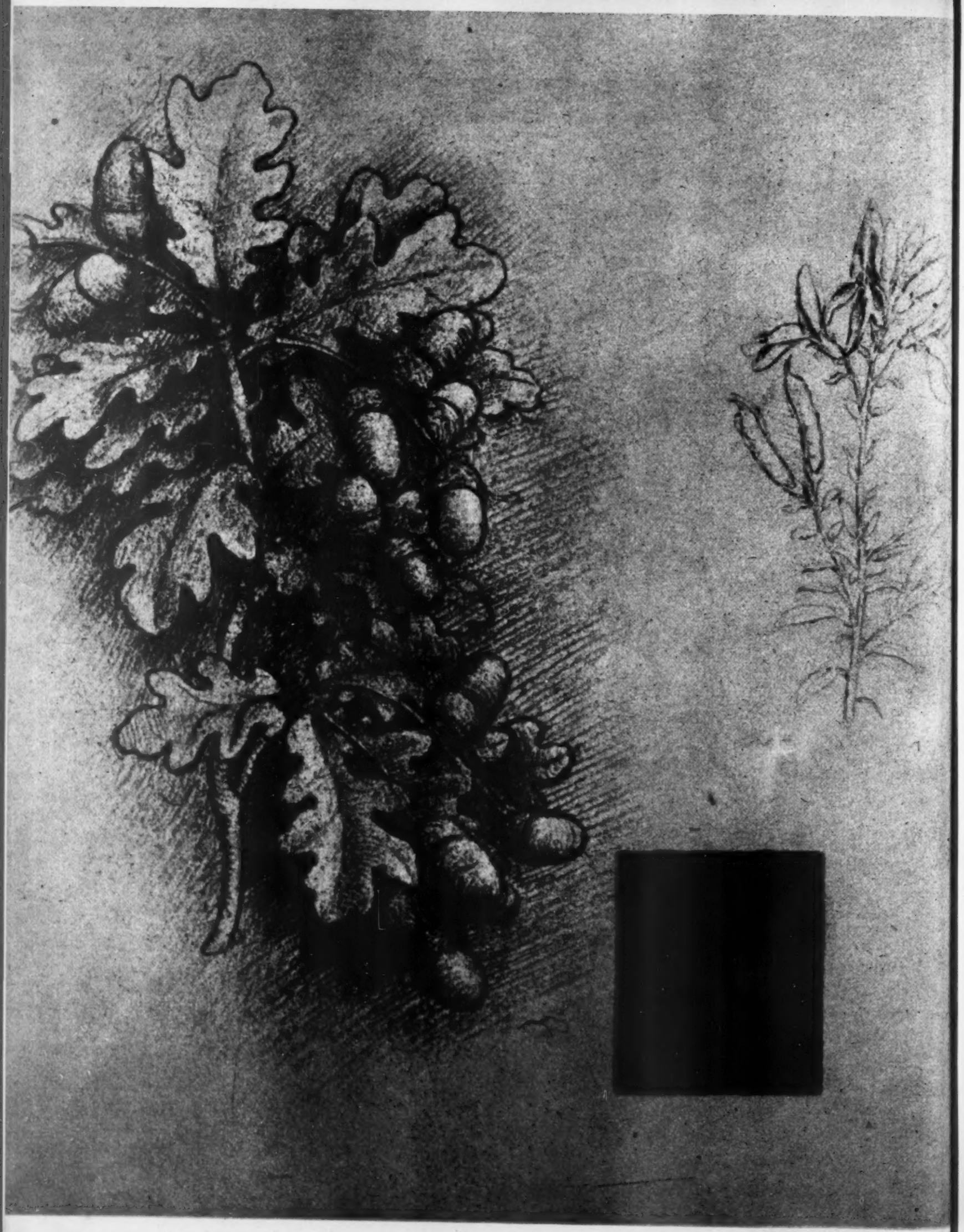
5. *The nylon is then removed from the autoclave, cooled, hardened, and ground up into little chips for efficient handling.*

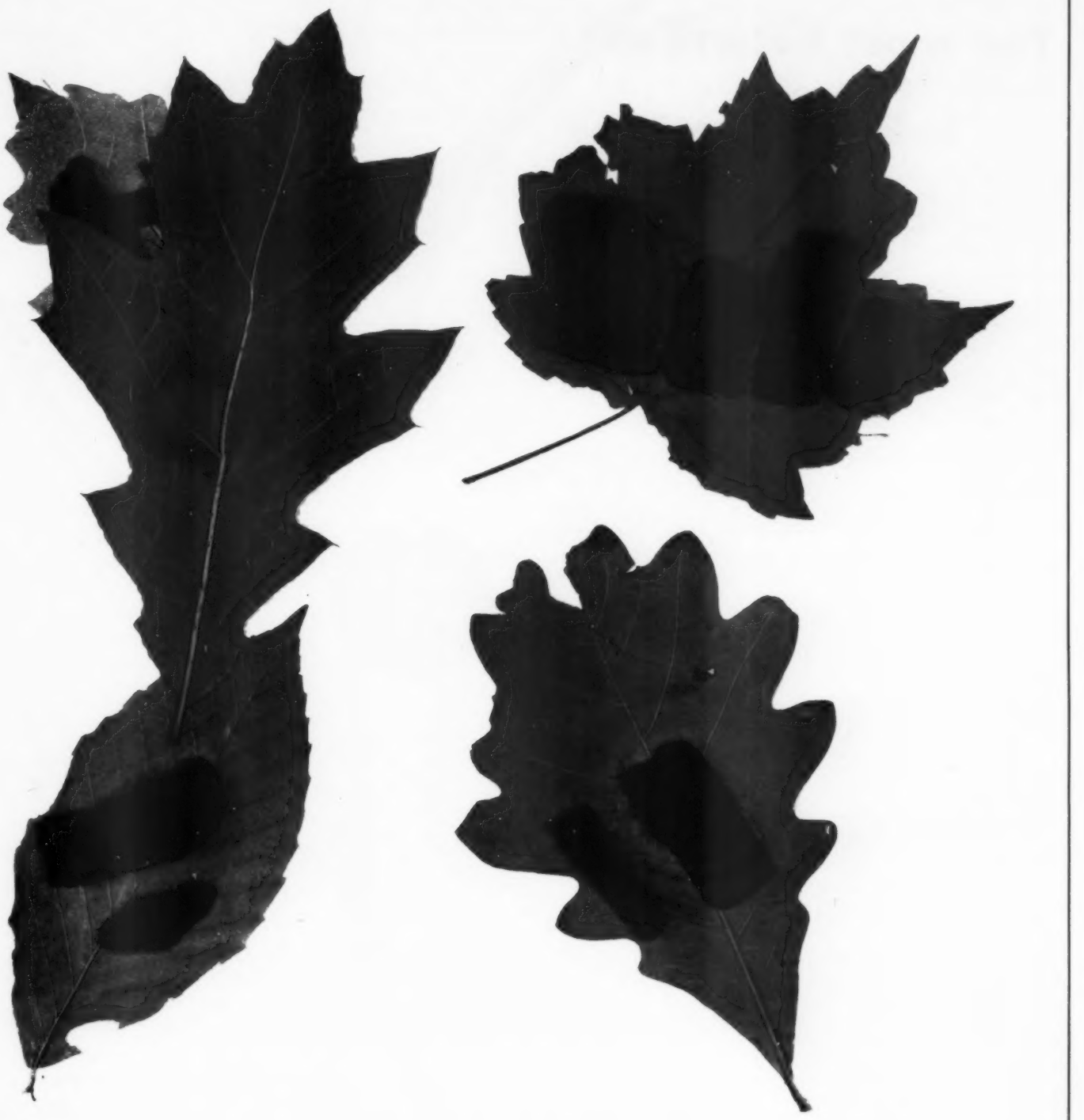
6. *Spinning is done by melting the chips over heating grids, and pumping the melt out through tiny holes in a spinneret, or metal disc about the size of a silver dollar.*

The number of holes in the spinneret can be varied to suit the purpose for which the yarn is made. Some yarns, called monofilaments, are a single, solid strand. Other (multifilaments) are made up of tiny filaments twisted together after spinning.

7. *Here a multifilament yarn is being spun. As the filaments hit the air, they solidify, and are then gathered together to become a yarn.*

8. *Next the yarn is stretched or "drawn" by running it over a system of rollers. This drawing process is unique with nylon and is the method by which nylon's inherent physical properties are given to the finished yarn. The arrangement of the linear superpolymer molecules is changed from a helter-skelter one to an orderly arrangement in which the molecules are all lined up parallel to the filaments of the yarn.*





NATURE INSPIRES A WOOLEN COLOR RANGE

Creative artists in every field have always gone to nature for inspiration in harmonies of color and design. The leaves of autumn, rich in soft and subtle shades of tans, reds, orange and greens are an especially providential source for beautiful fabrics.

A perceptive eye recognized the universal appeal of nature's autumn colorings and wisely translated them with understanding fidelity in the new Farnsworth range of woolens for 1950. Wisely . . . and well, too . . . as is to be observed from the reactions of those who have seen these new and appealing tones.

swatch from Farnsworth and Farnsworth

The most beautifully behaved cottons under the sun

...Stay Crisp, Sheer, Wiltless, without Starch

BECAUSE—They have the permanent beauty of a Bellmanized Starchless Crisp Finish—Used by outstanding converters and manufacturers in organdies, lawns and other sheer cottons of fashion and home decoration. Promoted by leading retailers.

no starching! just wash, damp-dry, iron.

So...Be Guided at the Start by the finish"

These few examples reveal not just new surface interest but changes as basic as the very weave itself—suggesting new styling possibilities for *all* cottons—made possible through the finishing magic of

Bellmanized®

STARCHLESS CRISP FINISH

"The constant quality in sheer cottons"

FREE Colorful, Swatched leaflet. Write **BELLMAN BROOK BLEACHERY CO., Fairview, N. J.**

OVER THE PIECE GOODS COUNTER . . . .

Notes collected in visiting a number of the major piece goods retailers in various cities

THE DEVALUATION OF THE BRITISH POUND STERLING compounded confusion on confusion, with no clarity on the horizon as we went to press. It was expected that devaluation would be followed, as in many other fields, by sizeable reductions in the prices of British and Scottish fabrics; that stores, gulping over the necessary markdowns, would be able to promote imported cloths. What delayed such announcement was the inability to find out from Great Britain whether mills intended to raise their prices to offset the 30% drop in the value of the pound sterling. In such an event, there would be little point and no profit in staging price-reduction events.

At the doors waited throngs of women, waiting to gather up existing stocks of fine Irish linens, ginghams, woolens and other noted imports . . . if stores were ready to cut the prices. At press time, all were waiting for news of any move by Britain's mills.

NYLON-OVER-THE-COUNTER apparently has as much selling magic as nylon in made-up garments. Reports from all corners are unanimous in the sense that women do respond to offerings of both 100% nylon and nylon-blend fabrics (when they are completely washable). With foresight, most piece goods departments not only carry nylon sewing thread, but have educated their salespeople in certain technical differences in the sewing and cutting of nylon. Also unanimous was the complaint that piece goods departments can't get enough nylon yardage to satisfy the consumer demand.

THE RISE OF WOOL JERSEY on the fashion ladder has been both steady and pleasing to retailers. And of course the smarter department managers are suggesting to shoppers that by buying wool jersey in several harmonious colors, they can create interesting . . . and inexpensive . . . costume variety.

TISSUE FAILLE IS HAVING a much longer run, this season, than was anticipated, unquestionably due to the fact that the creators of dress fashions have kept this weave in their lines for a longer time.

ONE MERCHANDISER SUGGESTED that the American textile industry should find a potent method to convince the consumer that there is no reason to apologize for American woolens in competition with the best from abroad. He stated candidly that perhaps it was the fault of stores here, which over a period of many years used the snob appeal of imports to drum up business. Just as candidly he admitted . . . and this from a man who has spent two decades travelling the world for fine fabrics . . . that our own woolen industry produces as well in quality, and better in price, than any other nation in the world. Something for the industry to mull over, isn't it?

WHERE DO YOU BEGIN and where should you stop in talking up better grade fabrics? An astute buyer observed that the swiftness with which fashion changes occur make it almost pointless to talk up higher-priced fabrics in many cases; the customer generally answers that she won't wear the dress long enough to worry whether the fabric will stand up. On the other hand, he points out, when a woman is buying materials for a coat or a suit . . . a garment which she intends to wear for a long period of time . . . the suggestion that a slightly higher investment in fabric will yield a much higher dividend in both wear and satisfaction generally pays off.

NO MATTER HOW COMPETENT your own staff may be in advising your customers, there is the undeniable appeal of being able to counsel with a professional dressmaker from time to time. One good store reports that the occasional use of a well-known local professional invariably brings into the department a gratifying number of women who become ardent piecegoods customers.

Building the piece goods department's volume and profits beyond even the figures of the wartime boom, should be the Number One Objective for progressive merchants. The admirable contribution by the textile industry in novel fabrics, which lend themselves so well to the consumer's natural bent for individuality, offer practically limitless opportunities for more constructive selling and promotional opportunities. We cannot too strongly urge retailing executives to view the piece goods department's future from the standpoint of building for an even greater future — THE EDITORS

letters to the editor

STORE PROMOTION ON NYLON

To The Editors:

I certainly enjoyed seeing you during my recent visit to New York and want to thank you again for the valuable information you gave Mr. Bob Atlas, Gen. Mdse. Mgr. of Wallachs, and me concerning nylon.

I am planning a big nylon promotion for the 26th of September and I am wondering if we will be able to obtain copies of the American Fabric Magazine special nylon edition (*Editor's Note: current edition, pages* 65 *to* 79) in order to tie them in with our newspaper advertising and window displays. I am also anxious to obtain any other display material that may be suitable for this promotion.

J. K. Wilson, Jr.
Jas. K. Wilson Co.
Dallas, Texas

BETTER SELLING AT RETAIL LEVEL

To The Editors:

"Have you — or would your editor-in-chief have any objection to the use of digests or excerpts from your splendid articles on home furnishing and decorating . . . providing, of course, that proper credit is meticulously given. The average customer for home furnishings knows more about what she should have and why she should have it than most retail sales people do. She knows these things because you have helped to educate her. She has read many of the excellent articles on home decorating that you and your contemporaries write. I want to give the retail salesman a break. I want to make sure he has available the same knowledge that his customer has from the same sources. During the past few years I have talked with many retailers about the apparent lack of appreciation of the fine art of selling among home furnishings people."

Howard P. Hildreth
Broadalbin, New York

TEXTURES — SEE VAN GOGH (P. 51)

To The Editors:

"I'll say it again — American Fabrics is one of the most intriguing and sparkling publications to reach a designer's book shelf. Each issue is worth at least three new books for a textile library. Has A. F. ever contemplated an article on textural ideas? There are so many man-made and God-made textures that offer exciting material i.e. aerial views, sand patterns, water patterns, the more usual textures of marble, stone, brick, feathers, fur, pebbles, the microcosm of flora and fauna, etc. These things are endless but timeless and new inspirations for people that work in a medium that demands an integral or superimposed texture."

Tammis Keefe
New York City

LIKED THE DISTRICT CHECKS

To The Editors:

"Since my students and I swear by your lovely and instructional American Fabrics, I am daring to write a suggestion for some future issue. Maybe you will like the idea! I have used it for years in my classes and not only are my students enthusiastic about it but teacher-visitors are too. For years, I have felt that young people should be familiar with geography — to know about the world we live in. So I take up the study of textiles from the lay-person's angle since our School of Home Economics has specialized courses in textile chemistry. Being of an inquiring nature, I like to find out the whys and names of fabrics and in this connection I found many are named for the place of their origin. My next step is the use of the Atlas. I get printed maps and filled in places, naming the fabric — for example, Harris Tweed — the island of Lewis and Harris in the outer Hebrides, etc. My suggestion is that attractive maps such as above (cartographs?) will give a liberal education, not only to teachers but to many students in high-schools and universities — perhaps to many textile industrialists!

Your feature story on District Checks was wonderful. I had planned for years to do research on this subject and now you have saved me hours and hours of work."

Marian Willoughby, Asst. Prof.
Dept. of Clothing & Textiles
Purdue U., Lafayette, Indiana

INSPIRATION PROVIDED

To The Editors:

Have just received your copy of American Fabrics, and was held spellbound from cover to cover. This magazine lives up to all of its expectations and more so. I am very thankful that there is such a marvelous book as this to bring to the people interested, a world of beauty, knowledge and inspiration. I say inspiration, for that is just what it has done for me. Inspired me in the work that I am doing, and in telling others all about your magazine. Dolores Kasheu, L. A.

AN OMISSION IN REFERENCE

To The Editors:

On page 115, you show the definition of rayon as the A.S.T.M. defines it. It is true that this definition as you quote it is used in the 1948 issue of the A.S.T.M. Manual, Definitions of Textile Terms (D 123-48), on page 5. However, you fail to point out that Note 3 is indicated, which states: "A tentative revision of this standard has been issued and appears in the Tentative Definitions of Terms Relating to Textile Materials (A.S.T.M. Designation: D 123-48T) see page 32." My reason for calling this to your attention is that I feel that by this omission, you infer to your reading public that the definition of rayon stands as you quote it. I am sure your readers would have appreciated knowing that this definition is under revision.

G. H. Hotte
Technical Director
A. M. Tenney Associates Inc.

FOR INTERIOR DECORATING GROUP

To The Editors:

May I have your permission to use your copyright chart on "Light Reflective Efficiency" published in the American Fabrics Issue No. 8, for my Interior Decorating class? I would like to furnish each with a mimeograph copy if there is no objection on your part. I do wish to compliment you on splendid article "Color Sweetens The Home."

Lucille L. Hade, Director
Hade School of Fashion Design
Milwaukee, Wis.

"ALL WOOL"

To The Editors:

Of all the Textile Magazines and Periodicals that I have taken during the forty years I have been in the game, I consider American Fabrics far superior to anything that has ever been published before . . . want to make certain that I do not lose a single issue.

Mr. A. H. Thuerer, Secretary
Appleton Woolen Mills
Appleton, Wisconsin

GERLI WRITES ON SILK

To The Editors:

My attention has been called to an article on Silk in your issue No. 10 which, unfortunately, gives some wrong impressions due, undoubtedly, to misinformation given you on the subject which you have treated. Much of the trouble which you indicate caused a loss of prestige and a certain amount of confidence in silk was due to two factors, principally —

(1) that the comeback of silk to the markets in America was at a price level much too high.
(2) that the early manufactures of silk in 1946 and '47 were constructions of an opportunistic type. By that we mean that the cloths or the articles made of silk were essentially of poor construction and manufacture and had nothing to do with the intrinsic qualities or merits of silk as such.

The unsatisfactory results that you are complaining about, therefore, are not due to what you describe as "old silks" or "weak silks" or "deteriorated silks."

Many silk articles were manufactured on what may be called an opportunistic basis; namely, to capitalize on the word silk and make the most of it with the least. If you will make a survey of the silk articles now being manufactured and will compare them with the early attempts in '46 and '47 you will find a vast difference in the quality standard which, we must emphasize, lies not in raw silk as such but rather in better constructions and better manufacturing in general.

Finally, remember that silk had been off the markets for a number of years and that when silk came back all operations connected with the manufacture of silk had to be re-learned all along the line and this was particularly true in the dyeing and finishing operations.

Even now, one of the difficult things with some of the synthetic fibers, and we have nylon particularly in mind, is the misapplication of that excellent fiber (nylon) to purposes for which it is not adapted; or used in such ways as to damage the reputation of the fiber itself. All of this, of course, purely on the opportunistic basis to capitalize on the name and the reputation of nylon.

It is regrettable, therefore, that in presenting your views on the subject of silk you, apparently, did not make a thorough study and get all the information available so as not to blame defenseless raw material for the misuse to which it had been subjected.

Paolino Gerli, President
Gerli & Co., Inc.
New York City

CALL FOR EARLY A. F. NUMBERS

To The Editors:

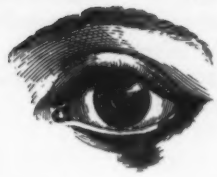
I have seen many magazines but never one that pleases, fascinates and educates me as much as your publication American Fabrics.

Unfortunately, I do not have the numbers one to seven (1-7) inclusive, and I am extremely interested in obtaining them. I intend to continue my subscription for quite a few years so would like to have the complete collection.

Anything that you can do in obtaining the above issues for me would be greatly appreciated.

Dorothy K. Appleby
Southern Reg'l. Research Lab.
New Orleans 19, La.

Editor's Note: With exception of Issue No. 7 all numbers of American Fabrics *are out of stock. From time to time we do pick up issues of these early numbers to supply to organizations and individuals who have sent us particular requests.*



HOWARD KETCHAM DISCUSSES:

COLOR—THE EYE IN TELEVISION

The increasing use by progressive companies of television as a three-dimensional advertising medium . . . and the imminence of color television . . . pose many unique problems in the use of appropriate and effective tones, which are raised and answered by AMERICAN FABRICS' *consultant editor on color.*

The girl in the pink bathing suit came into range before the television camera, and feet came down from the brass rail in barrooms throughout the station's transmitting range to stamp the floor approvingly. Because the pink of the human skin and the pink of the fabric come through the television camera's tubes as identical tints of whitish grey, it appeared to the video audience that the young lady wore nothing at all.

* * *

THIS STORY has been bandied about in the studios of the burgeoning television industry so widely — and with so many variations — that by now it is impossible to learn whether it is apocryphal, or whether the misfortune truly occurred.

It is true, however, that a pink bathing suit does fail to show up on the video screen — in fact quite a flutter was caused on the beach of Santa Monica, by a young lady in a flesh-pink swim suit; it is also true that a dancer's skin-tight pale blue tights showed up on the viewing tube so close to the skin color, at a television program rehearsal, that it was necessary to improvise a little fringed skirt for her outfit before her acrobatic dance routine could go on the air; and a pale blonde with a blonde dress *did* come out on the screen at a fashion show with an exciting appearance of "au naturel."

The experiences of the industry to date point clearly to the fact that, even without taking into consideration Color Television — which will bring its own batch of problems — the problem of color on the air is a big one today.

* * *

And this means trouble — or profit — for a fabrics industry which will be called upon to furnish costumes, draperies, set covers and other materials for an entertainment medium which financial circles call "one of the future Big Ten in American industry." It is of particular concern to the many elements of the textile industry whose products — as piece goods or as manufactured articles — will be advertised through the video cameras.

How is it that in the three instances described above, the appearance of costume blending with skin color involved such different colors as pink, pale blue and yellow?

It stems, of course, from the fact that what we see on the television tube screen of today's video sets is a range of greys from black to white, as in any ordinary black-and-white photograph. But the problem of providing good video pictures, and of selecting costumes, settings, and displayed merchandise in the colors that will come out well on the television screen, is complicated by five factors:

1. Some colors "wash out" completely — they turn white or black.
2. Different colors will come out identically, if they represent the same values of lightness or darkness — that is, if they both come out in the same shade of grey.
3. Colors are affected by the texture and design motif, in fabric or stage setting.
4. Colors are affected by the type and distance of lighting.
5. Colors are affected by the television tubes.

* * *

Color Plays Tricks

Television boasted an audience of about 900,000 set owners at the start of the year — multiplied by the large proportion of sets mounted in such public gathering-places as barrooms — and now the industry expects to triple the number of sets in a billion-dollar banner year. But the studios are still in an experimental stage in trying to present clearly-defined and appealing pictures on the receiving screen.

The starting point has largely been based on an avoidance of large areas of black and white in the costume or set. Black sucks in light, and the television tube does not in that case reflect enough light to get definition in the picture you see on the video screen.

The supreme example of putting this fact to valuable use in getting a television effect was in the dance act of Daniel Dolinoff

(*continued on next page*)

and a group of girl dancers. Dolinoff wore a black velvet outfit — including a head mask and gloves — and the act was televised before a black velour backdrop under a red spotlight. The effect was sensational. The dancer himself did not come out across the video screen at all, and his partners were apparently held in mid-air and tossed about by "invisible" forces.

Sometimes too, the black of a tuxedo "comes up" into the face of a man, shadowing his features until a near-blackout occurs.

Problem Child — the Dinner Jacket

A white shirt — or any other white object which occupies a large area in a television shot — will "flare": a black dinner jacket and white shirt provide too much contrast, creating a "halo" (a hazing around the border) which is far from the nice, clean line that is the objective of television cameramen.

To date, in fact, the dinner jacket has in one way or another created more problems in television than any other item of apparel.

At one of the political conventions in Philadelphia last year, for example, an impeccably-clad speaker was told by a horrified television director that the camera had caught the evidence of stains on the lapels of his jacket. Actually, the jacket had been dry-cleaned and the spots were invisible to the eye, but the effect of cleaning fluid on the material changed texture of the lapel enough to project splotches on the television screen. The camera momentarily switched to another subject, as the speaker paused to trade jackets hastily with a bystander.

Satin Versus Gros-grain

The satin in the lapels of men's dress clothes is the major problem. The high sheen of the fabric causes a variety of results, changing from moment to moment. With two television cameras trained on the subject, one for close-up shots and the other for more distant views, the lapel is apt to appear lighter than the suit in one screening and darker the next moment as the other camera comes into use. Corded gros-grain fabric lapels are now recommended by the industry for men who are expecting to wear evening clothes before television cameras.

Another possibility may be the introduction — at least among after-dinner speakers and stage folk — of the dark brown or blue dinner jackets and "tails" and pastel-colored evening shirts affected on movie lots of Hollywood.

Pastels Come Out "White"

For the fact of television color is that the colors do not appear on the video screen as they do to the eye. Pastels — particularly light blue, pale yellow, and certain pink tints — will come out in a striking white. For example, a backdrop of bright yellow is used for commercial announcements on one program, to give what the industry calls a "sock" white — a background with real impact.

A blue-green kitchen sink is used on the set of the CBS daytime serial, "The Goldbergs," to provide the white effect common in the home. Another CBS program, "Holiday," had a startling effect on its audience when an actress wearing a black lace dress with cream-colored band across the waist seemed to show a bare midriff.

For NBC's production of "Men in White," it was necessary to dye all the doctors' and nurses' uniforms, and the towels used as props, to a light blue which comes out as the most effective white on a video screen. Sheets, tablecloths and pillow-cases are light blue and a very pale green, in NBC's prop department; tablecloths are light blue and bedsheets light pink at CBS.

"The More They Differ"

The French have a saying, "The more things differ, the more they are the same." It was never more true than in the effects of video on colors.

One test of color effects, using the standard Agfa color-film hues, was made in front of a video camera whose tube reflects blue most efficiently, balanced with incandescent lighting (strongest in the red end of the visual spectrum). All of these factors have important effects, as I mentioned before.

The results:

Light yellow was white
So was pink
Robin's-egg blue was almost white
Yellow was close to white
Salmon, sky blue and apple green were a bit darker
Red and light blue reproduced as a light grey
Blue turned out to be an intermediate grey
Green was the blackest of the group

And when a television director want a good jet black, he need only turn to dark browns, purplish reds or cobalt blue with black added.

When NBC needed a "black" drape for a background around a 100-foot set, for Gian-Carlo Menotti's opera, "The Old Maid and the Thief," a blue curtain was erected.

When Station WPIX put a girl singer in a purplish red dress before a black backdrop, the audience enjoyed an effect of a vocal solo from a disembodied head and arms — until the harassed director hastily ordered a close-up shot for the rest of the song. The deep red came out black and camouflaged her body into the setting.

Another studio tinted an entire ice rink pink for a telecast of a skating show, to avoid the glare and flashing of lights while still showing the skaters on what appeared to be a natural white footing of ice.

The growing folklore of television settings is one of constant experimentation, and the development of combinations into a manual of effects that do the expected. Nerves in video are never steady, with the surprise lurking around every color corner.

Unexpected Results

One CBS show offered a suit, as an audience giveaway feature. On the dummy in the studio the suit looked attractive — a conservative greyed brown double-breasted affair, with very fine pencil-stripe yellow plaid. On the video screen, however, the brown died into a dull black and the yellow stripe came up strongly, with the general effect of a sharp outfit for a race-track tout. *They couldn't give it away!*

On the other hand, when CBS' sports commentator John Pyser interviewed the fabulous wrestler known as "Gorgeous George" he was alarmed at an eye-shutting apparition in yellow felt hat, yellow jacket with narrow checks in green, puce necktie, and heliotrope shirt — topped by a head of champagne-colored hair in the length of a woman's braids. To Pyser's delight, the combination was perfect for television — "like a shining sword," the director asserts.

Another Headache is Reflection

Another odd effect was noted in telecasting bright white equipment in a model kitchen. As the set was put together, production officials wondered whether it would be necessary to spray the gleaming white refrigerator, stove, cabinet fixtures and sink in the yellow or pale blue which "wash out" to white in the Orthicon tubes. Just as they had decided upon blue — to contrast with the bright yellow walls in which the kitchen set had been painted — a peculiar discovery was noted in the camera tests.

The expected "flare" from the white porcelain enamel did not materialize!

Studio officials conjectured, as they abandoned plans for a spray job, that the yellow walls absorbed the usual "halo."

A fuller explanation evolves from the experience of Color Photographer Hi Williams. Williams has noted that a color photo-

graph of a cake with white icing, against the background of a bright red tablecloth, will always come out with a red tint to the icing. The tint never appears to the naked eye. The probable cause of this aberration is that the eye allows for a tint reflection in the cake seen directly, and does not observe it; but in the photograph it is noticeable.

In the same way, the yellow walls can cause a reflection in the white kitchenware which reduces lighting glare, but which is not so pronounced that the eye catches it on the screen.

Tests for the Old Gold cigarette commercial revealed that the yellow-red lettering on the yellow package has the inevitable result of "disappearing." Of all colors, red is one of the most unpredictable in video — the yellow variations "wash out," while reds with bluish and purple undertone are apt to come out black. In the case of the Old Gold, a special package in black lettering on the yellow background has been made up for the telecasts. Over at NBC, the same thing has been done for the competitive Lucky Strike package.

Effect on Package Colors

A revolution in package colors may yet result from the importance of the package to television advertising, and the odd effects of video on the colors of most packages. The Swift Company has had a neat solution in putting its red-labelled peanut butter jar on the video screen; half a dozen photostats were made of the label, with varied exposure to the photostat camera, so that different tones of grey resulted; the grey whose contrast with the label background most nearly duplicated the contrast effect on the actual label was chosen for a special television dummy package.

"All Cats Are Grey"

"In the night all cats are grey," is another French expression which fits the problem of television.

On the screen, all colors are variants of grey; the objective is to combine colors which are properly in contrast. Imagine a scale ranging from Zero percent at white, through the variations of grey, to 100 percent at black. Two colors which are 50 percent apart, as they show up on the video screen, offer effective contrast results.

The television program director, or the dress advertiser, must be as wary of too much contrast as of too little.

For actual use in television, the safest color is a light grey at about 30% along the light scale. But, as usual, the safest is not always the best in our use of color. (A suburban Boston supermarket, with walls in "safe" grey has found that out in terms of patronage lost to a nearby competitor whose walls we colored in a cheery combination of deep rose, rich yellow and gay green.)

Television is the world of the theater — a world in which the psychological mood of actors on the stage, and of stage designers and painters in preparing the setting, is all-important in creating just the right note of emotion in a production.

While actresses are more amenable to grey dresses after seeing the effects of soft grey tones on a video screen, the basic inspirational effect that color provides is lost. Even the technicians grow bored in work on muddy, dirty colors. And so it is that today NBC — which once painted sets in sepia and grey — does three out of four sets in full color.

The use of color to obtain contrast is a more ticklish affair when every color must be visualized as a variation of grey. Too great a contrast — pink and dark brown, for example, which televise as black and white — have the effect of losing life and meaning in a scene.

Cool Colors Are More Dependable

Sometimes the colors which come out best — which contrast properly — are combinations which shock the unwary interior decorator who sees the studio set. A certain bright yellow-red and dark green, which combine effectively for television's purpose, lack subtlety and lead the unwary dress designer or interior decorator to wonder what the video people are up to.

They're up to their ears in a complicated problem, if the truth is known.

In planning a costume or setting, the starting point is a median color equivalent to 50% grey. A medium blue-green is such a color, for example; so is a middle shade of olive green, or a certain tan. With these it is possible to combine other colors which come out light or dark on the Orthicon-tube screen.

If you start with the 30% grey — or its equivalent — which is the liveliest spot of color, you are limited in your choice of additional colors for accent to those which are dark.

An effective set, constructed as a series of archways in a spatter-paint treatment for the CBS telecast of "Julius Caesar," offered a combination of deep mottled olive green for a dark tone, a rose color for intermediate grey effect, and a light blue-green for the lighter tints.

Note that the emphasis was laid on the "cool" colors — those with blue and green in them. Cool colors photograph more faithfully on the video screen. The warm colors — those with red and yellow tones — are more erratic. Not only do the bluish green and other cold colors reproduce well, but they create an effect of depth in the television picture which is lost by translating these colors into shades of grey scaled similarly.

Handle With Care

But the oddities of color in the television camera do not permit what might seem the logical step of combining "cool" colors in variations based only on their equivalents in grey. Just as several shades of red would "lose" themselves into a solid color, so a combination of blues and greens might come out as a blob of black.

For the bright tints that come out best before the television camera, medium pastels are favored. It is a curious fact that the new styles in men's shirts are hues best suited to television — soft peach, salmon, lemon yellow, aqua blue, lime green and helio. Before this style took hold recently, the world of Television Row was rife with rumors of radio actors who had taken to tinting their goodly wardrobe supply of white shirts in light blue or light tan, in preparation for the new world of television.

But pastels in television call for a big warning — "Handle with care." On a Dumont station fashion show, a designer's beautiful summer dress in pale blue with pink stripes, came out as an all-over "dirty-gray," with all the allure of a kitchen smock.

Texture Tells a Story

In no form of entertainment has there been as prominent a role for the proper choice in fabrics, as there is in television.

All the evidence we have long accepted, on the relationship of texture and color, is doubled in spades under the probing eye of video's Orthicon tubes.

Take the experience of the Jinx and Tex team, as they leaped from the springboard of radio into a television show. A $2,000 set was prepared — a boudoir suite in puffed red satin. The high sheen of the satin brought out a splotchy picture, the red high-

(*continued on next page*)

This Article Is A Guide To The Color Problems in Television . . . In the accompanying article specially written for AMERICAN FABRICS, Howard Ketcham, consultant editor on color, poses the problems and suggests the approach to the selection of the right color combinations for television. The task of selecting color combinations whose contrast effect will show up well on the black-and-white video screen calls for intensive study of complicated technical problems involved, bases on understanding of the color values and the laws of color contrast. The world of fashion and textiles will be concerned, as suppliers of costumes and settings, and as advertisers of fabrics and fashions.

lighting into black. Not until extra spotlights were trained on the personalities in the show, dulling the costly background setting, was it possible to use the expensive set at all.

Satin shares with velvet the special corner in purgatory which television directors reserve for their biggest headaches. These fabrics have their uses, of course; but bitter experience makes them wary.

Satin dresses, for example, pick up too much light, and have a tendency therefore to "wash out" before the television camera. With the growing number of costume shows on sponsored network programs — one sponsor had only three plays which permitted modern street clothes, out of a series of dramatic programs during a period of several months — satins and other materials favored by our grandmothers are a temptation. Other objections to satin in the studios are that it is difficult to press, hard to pack away for later use, and that it does not drape well for use in costumes.

There's also a little matter of the bulge that satin gives to the feminine figure.

Behavior of Materials

With the great need of television for materials which have inherent eye interest, however, no fabric is ruled out completely. The problem today is to learn how and when to use each, and in what colors.

Satin, wool and cotton, dyed the same color in the same vat, and appearing to be the same color when seen by the eye, will turn up as different shades of light and dark under the television camera's searching optic. The various constructions in rayon fabric, which make this material so versatile in its textural variety, similarly affect its color appearance — and the way the colors look on the video screen.

For example, a Hollywood dress designer came east for his first showing, and one of the networks sent over a camera crew for a television report. To his horror, one gown of black pebbly rayon crepe with black satin inserts came across the Orthicon-tube screen with white flashes where the satin washed out; a similar effect was caused on a black silk fringe in another all-black number.

Velvet is another material which worries the television crowd. Black velvet reflects less light than any other material we know — it absorbs all but 0.4% of the light cast upon it. This makes a black velvet background fine for a window display of pearls, for example; but in television, unless a deep background which cloaks itself in invisibility is desired, velvet is handled with watchful suspicion. As it absorbs light, velvet causes a flare and shows up the lighting.

Most Effective Use

Interesting textures are sought for costumes among the fabrics which do not have too much sheen.

Dull-textured fabrics which are favored include jersey and organdy, wool and broadcloth. Chintz is another of the fabrics which television does not find dependable. Velour and corduroy have eye interest, when lighted properly to transmit across the video airwaves.

Typical of the surprises lurking from texture is the episode of the "sweater girl" whose brassiere "came through." The different textures created by the combined layer of garments created a different color response — and a bit of studio excitement.

Four basic objectives in television apparel are:

1. Flatter the face
2. Color contrast
3. Clarity of silhouette
4. Fabric whose texture reflects some light.

One of the most flattering colors, according to the director of a fashion show, is a bright bluish green which highlights the face.

FABRICS ON THE TELEVISION STAGE

A NEW MARKET *for textile products opens up as television's insatiable maw expands with the growth of the new medium of entertainment. Some of the short-cuts opened by cost-wise television production departments will mean new potentialities for producers of certain specialties.*

INEXPENSIVE FABRIC PRINTS *are being stapled onto television scenic sets, in place of paint or wallpaper — the fabrics can be attached speedily, replaced for the next show without entailing time-consuming and expensive alterations, and stored for re-use at a later date.*

VELOUR IS HUNG ON SETS *and painted, to obtain a textured and mottled effect. Tapestry is simulated by painting on burlap with casein-based paints — which photographs well, covers the surface quickly, and costs less. Semi-transparent ninon scrims and gauze are used — in a light baby-blue which photographs white — for the traverse curtains used to dim an orchestra behind a featured soloist. Imitation velour with uncut pile mashed down is used in backgrounds. Cotton fabric glittercloths serve as a lively background for package display, and a "peanut cloth" made of peanut shells for a half-translucent rear-lighted curtain. Unbleached muslin is stretched over sets of scenery — it is more readily painted, and can be painted over and over without crazing; the grey goods contain enough potato starch to permit stretching.*

WHILE DAMASK AND BROCATELLE *are not suitable for use in television settings, a cotton-and-rayon weave of damask and an imitation brocatelle are used.*

GLASS FABRICS, *while too expensive for drapes in stage sets, will be useful for studio drapes behind the audience, because of flame-proof qualities.*

In creating a special costume for Virginia Davis for her rendition of "The Star Spangled Banner" at last year's Republican convention, a pale blue jersey dress was rimmed with a neckline ruffle of horsehair. Costume colors are planned with an eye to the fact that in television the skin is darker than light blue or yellow pastels, which are favored in television wardrobes, are most flattering in the medium values.

In seeking color contrasts, a three-way combination is apt to be more effective than two-color stylings. Actually, the use of solid-color apparel is still widely prevalent in television, but the industry awaits only the day when familiarity with color, texture and design styling will permit sharp and clear costume definition.

An effective combination, shown on the CBS Vanity Fair program, was an oyster-white of porous angora material, off-set with a diagonal stripe from shoulder to the waist in navy blue, giving striking and dramatic contrast. A green skirt and magenta blouse — not recommended for street wear! — provided excellent contrast for a television costume.

Actually, the color situation in television is at a stage where experimentation is needed. Today's programs operate on a trial-and-error basis. The gap between the industry, its cohorts in the textile field, and the wealth of experience accumulated elsewhere in the application of color values must be bridged.

Much of the color contrast in apparel, of course, is obtained through prints and patterns. These, in turn, are subject to the peculiarities of television conditions.

Avoid Small Busy Prints

In frocks, big floral patterns with boldness in contrast of color have the best effect. Small busy prints create odd effects — or blend into a solid color. Take the case of Milton Berle's checked trousers — the color in the comedian's slacks seemed to run across the video screen in waves. Men look best in lighter-colored suits; the ability of tweed, herringbone, and the bolder pin-stripes to show up depend on the lighting and the distance of the shot. One of the problems of the television director is the actor whose suit is a herringbone in close-ups and a solid color a moment later, in a camera shot at middle distance.

The vast complication involved becomes more clear when you know that in a five-minute fashion show the camera changes from

close-up to distance, on an average, every eight seconds! A pose as long as one minute, without change of distance or angle, will lose audience interest.

A serious problem is that of silhouette. Wrinkles, creases, and bulges show up on the video screen. Stiff tailored suits show no wrinkles; skirts without frou-frou have "clean lines."

Another problem of television is to obtain eye interest with a little glitter — but not too much. A bane of the studios is the stage or film star who turns up in a dress well-spangled with sequins. These have a tendency to "bloom" — developing a black halo and blur. So, too, do the sparkling necklaces and tie-pins which turn up between rehearsal time and telecast. A prominent Hollywood starlet came over the air with her face in a haze, because she refused to doff a diamond pendant for a duller "prop" pearl necklace.

Fabrics with high sheen also have this tendency to "bloom." The technical explanation of this "blooming" is that the light is reflected so strongly at the given point that electrons in the video tube reverse themselves for a moment causing a "black halo."

Lighting the Airwaves

As usual, the lighting system is woven inextricably into the problem of selecting color. For example, lighting is closer to the object in a close-up shot, and the fabric is lightened in color accordingly. In one fashion telecast, a red handbag came out black in a medium-distance shot, and turned to whitish-grey as another camera picked it up for a close view.

Even sequins and satin can serve in television, when used in connection with proper lighting. A close-up — as in a living-room scene — would throw too much light on either, but a more distant shot with the right lighting angle would have just the right amount of glitter for eye interest.

At this stage, the various networks in television differ on the type of lightsource, and the amount of lighting. The old iconoscope required 1000 footcandles of light intensity, and a corresponding caution in the use of color. Today's sensitive Image Orthicon tubes require 250 footcandles — and a lot of the danger of the "pink bathing suit" problem is gone. In the Textron show, lingerie slips are worn without fear that they will not show up against skin texture, thanks to the increased sensitivity of the video camera tube.

Problems of Lighting

Critics of television have objected to the uniform "flatness" of lighting, and praised such programs as CBS' "Julius Caesar" for introducing contrast in lighting. The big quarrel here is between the engineers and the directors; the engineers insist that too many highlights and shows — such as might enhance a good movie film — impede the efficiency of the tube. In one performance, where a character was to walk across the scene with a candle, it was a long-drawn-out struggle before the director could get additional lighting to convey a touch of realism. While television's critics are forcing a middle course, the problem will be exaggerated further as coaxial cable networks expand, because the electrical problem is compounded by each set of repeaters the signal passes through.

In some circles, all-incandescent lighting is held to be an economy. It takes more lighting in wattage, but an incandescent light can be "thrown" by spotlights, to get the subject highlighted; fluorescent light cannot be thrown. Gradually, however, the studios are coming to the use of combinations of both types, in which the red intensity of incandescents are counter-balanced by the blue strength of fluorescent. The latter gives an overall lighting effect, and the "inkies" bring out detail with a hot bright light. Where fluorescents are used alone, a combination of pink "soft-white" and the bluish 3500-degree whites are used.

Mercury vapor lighting, tried in General Electric's station in Schenectady, is losing favor because it offers no contrast and faces are weird under its flat light.

As important to television images as the volume and type of lighting is the placement. One observer noted that with overhead lighting everybody "seems to have a hangover." The use of converted theaters by New York television stations unable to get along with limited studio space has brought a dividend, in the form of footlights.

One actress appearing on three shows in different studios has to submit to three different types of make-up, suited to lighting conditions in each. A dark base and dark lipstick, combined with dark shadowing on lower eyelids, minimize her square jaw, wide cheekbones, and deep-set eyes. Lighter lipstick and less shadowing are required in the second studio. In a telecast from a theater stage, with footlights, cheekbones are highlighted and the upper eyelid is darkened.

It's All in the Tube

The story of television is the story of its tubes. Every calculation about the use of color in telecasts is made variable by the variability of the tubes.

Not only are today's sensitive Image Orthicons different from yesterday's iconoscope, but:

— Some types of tube reflect light most strongly from the red end of the spectrum, others from the blue;

— No two tubes of the same type behave identically;

— The same tube behaves differently when it is new and when it ages toward its maximum life of 2,000 hours;

— The same tube behaves differently when it goes into use, and after it is "warmed up."

And around this factor, the whole problem of colors for television whirls madly.

One tube, meant for high contrast and outdoor light, reacts from light in the red end of the spectrum. Under this tube:

Light pink comes out white
Red is a light grey
Blue appears dark
Green comes out black.

Another tube, designed for bright studio lighting and slow movement, is one-fifth as sensitive as the former, and reacts most strongly in the blue end of the light spectrum. Still another, newer tube, designed for use with fluorescent lighting, "peaks" in the blue end of the spectrum under a testing scope which shows in chart form (like a spectrophotometer) to which wave-length of light each tube is most sensitive. Under a blue-sensitive television camera tube:

Blue and green are light
Yellowish-red is black
Bluish-red is grey
Maroon is dark.

One of the big problems is to match the tubes properly. Then, as two or three cameras are used together to get close-ups, medium-distant and distant shots in the kaleidoscope of pictures required in television technique, costumes and setting will no longer be apt to appear in different colors from moment to moment as camera angle and distance are changed.

What's to be Done?

Obviously, if television is to serve the fabrics industry as advertisers — and to use fabrics effectively in costumes and settings — there is need for a great deal of testing.

Here are some of the tests that should be made jointly by television and the fabrics industry:

*The appearance of silk, rayons, woolens, cottons and knitwear (of different constructions) in a single color, under a single type and arrangement of lighting, before a single type of Orthicon tube.

(*continued on next page*)

*Projection of the test for each fabric under a variety of controlled conditions, such as:

- A range of colors
- A variety of types of light-source
- A variety of lighting arrangements
- Each of the commonly-used types of tube
- At different camera distances and angles.

Ultimately, the television engineers hope, a tube will be perfected with a spectral response similar to that of the eye. Current technological research is proceeding in that direction.

Meanwhile, the task of using what we have awaits a finding of facts. And, of course, any manufacturer who takes the lead in arranging his own cooperative study with the television world will assume an immense advantage in opening a private path to a lucrative market of sales and promotion.

When that day comes, a television program director will know in advance the type of tube and color-sensitivity to be used in his show; sets will employ draperies and upholstery colored accordingly; the cast will be costumed to meet suitable contrast requirements with each other, and with the background. And a show designed to sell fabrics will reveal the very best in the textile construction.

Colors of Tomorrow

There are no less than 1,307,606,368,000 color combinations possible, according to a 17-year study made by the Heraldic Branch of the army in connection with its work in developing campaign ribbons for our warriors.

Some day not too distant we will get our teeth into a small fraction of those combinations, as video goes into color. The industry was only an FCC decision away from the introduction of color a year ago, and the time is not far distant when we will enjoy color on our video set as we now do in amateur photography and the movies.

What will it mean? In that day — be it two or five years' distant — television programs will be built around the very fact of color (even as the Technicolor movies went outdoors for the most thrilling effects in natural landscapes). When CBS conducted its tests for the Federal Communications Commission, the cerise gown singer Jeri Sullavan wore as she reclined on a colorfully upholstered sofa lingered in the memory long after the name of her song was forgotten.

The novelist, Arnold Bennett, recalling a performance by a noted French opera star years before, started with a description of the blue-green flowered print dress she wore, and the exquisite black gloves. Then, last of all, he recalled her voice.

Important in Color Television

When color is on the air, video shows will be changed in plan by the fact that color is the basic element of the story, rather than an added feature. Comedians will return to the staple comic character of our past — the clown. The comic potentialities of ridiculous color itself will highlight the humor of the character, in props, background and costume. The business-suit comedian of radio, and the video eccentric in misfitting apparel will be supplanted by the merry-Andrew look of a Lou Jacobs or an Emmett Kelly, of circus fame.

Dramatic settings will be truly three-dimensional through the color and fabric. These elements, made so difficult in today's black-and-white video programming, will be more vital. Color will figure into the story development — the detective-yarn clue given through failure to identify the color of a prop which figured in a false alibi, the appreciation of character through the color of neckwear or other items of apparel.

Rich-hued background abstractions, along the lines of Walt Disney's "Fantasia" treatment, will enter color-video in music and drama. Experiments in which changing color relates to the varying mood in which classical music develops may expand the technique introduced by the Russian composer, Scriabin, who introduced color annotations with the musical score some thirty years ago. Members of the orchestra will be set apart in groups according to instrument, by the color of their apparel. In sports events, opponents will be clearly defined by the color of their uniform, and stars will be set off from their own teammates by individually-colored headgear.

Order of Relationship

Color, which has no form of its own, complements form. We can appreciate its direct emotional appeal, its importance to us, only if we found ourselves in a world without it.

In television, as in nature, there are few strong and pure colors. Nature's colors are mostly neutral — variations somewhere along that median scale which is most effective in black-and-white television and in tomorrow's color-video.

Colors have a natural order of relationship in the visual spectrum. The rainbow exemplifies this order — yellow is the lightest of colors, violet the darkest. One may reach these two extremes by two routes — via red or by way of blue. The natural order of color as seen in the rainbow is for orange to be deeper than yellow, red deeper than orange, purple deeper than red and violet deeper than purple; similarly, green is deeper than yellow, blue deeper than green, and purple deeper than blue.

Sunset is the best time to trace the natural order of color in nature. The change in color of a flower from its petal to its stalk follows the same order. The red petal usually gets lighter and yellower towards the calyx.

Determining The Right Combination

Colors used out of their natural order of relationship in the spectrum can result in a cheap-looking effect. For example, such a composition as a purplish-pink and washed-out blue with larger areas in orange-yellow and dark green would look weak. Colors which look rich and tend to enhance each other, as used in the natural order, are made to look insipid and muddy when variations in the opposite order are combined.

For instance, a dark orange and light violet, a light blue and dark red, or a light purple and a deep yellow-green, produce an unsatisfactory result.

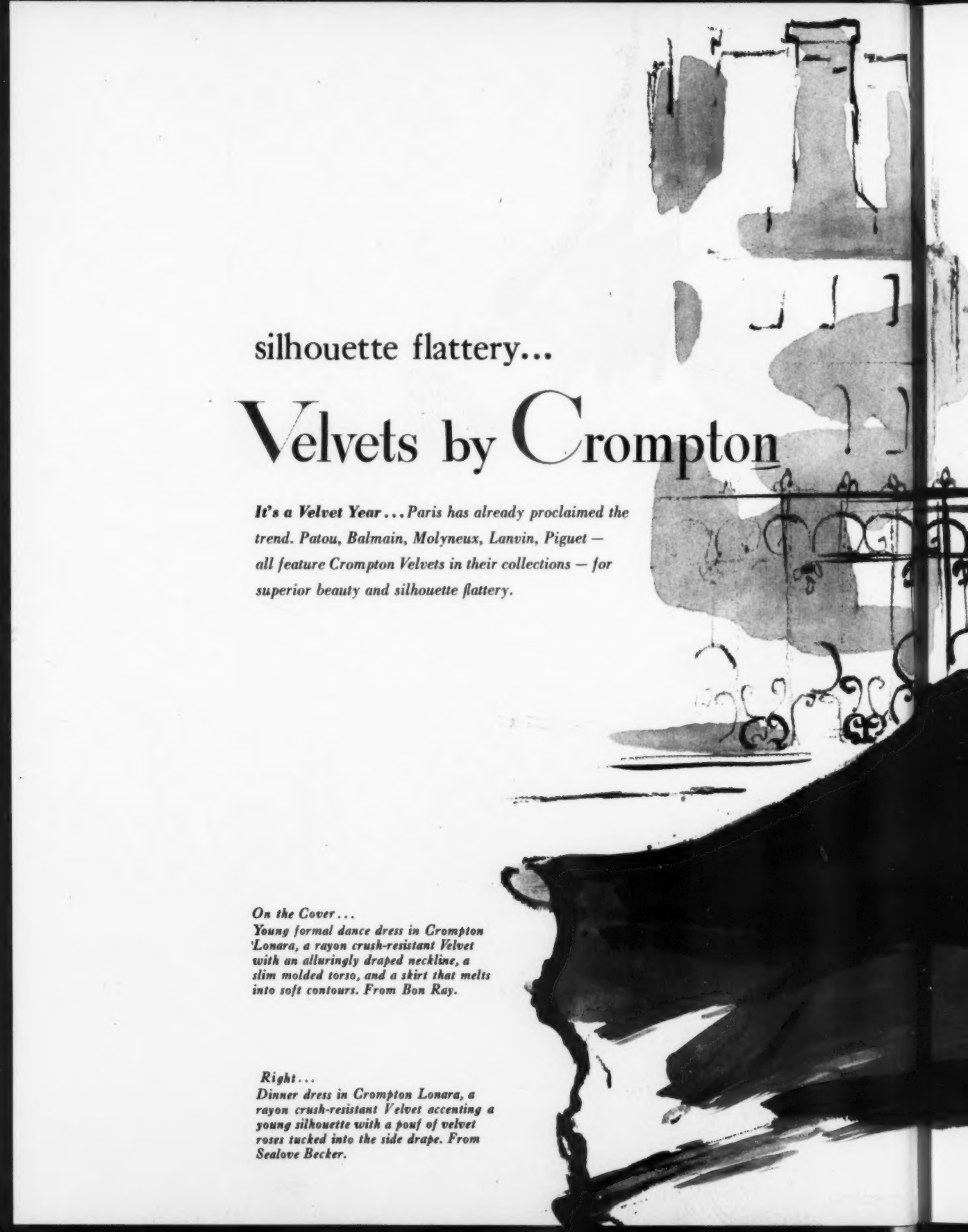
As television combines the appeal to a studio-theater audience with its technical problems in transmitting colors over the video tubes, it becomes more important that color combinations look right to the eye and to the camera's mechanical optic. Pleasing color schemes depend on the right combination of colors, and the right proportion of one color area with another.

Two tints of color which are quite pleasant when placed side by side in one order of strength become most unpleasant when that order of strength is reversed. For example, a full tone of red adjacent to a deep purple will appear rich and satisfying; place that same red next to a light purple, and the result is not appealing. The relative strength of various colors is a matter for serious consideration when planning color relationships.

* * *

In the experiments which television and the fabrics industry face, a basic understanding of the rules which govern color application will be necessary to produce valid, appealing results. "Hunch" treatments alone can not insure successful solution; trial-and-error, if based only on knowledge of the video problem and inadequate grounding in color, can be costly, slow, and inconclusive.— *Howard Ketcham*

Your fall theme
for selling...
Helen La Crompton



silhouette flattery...

Velvets by Crompton

It's a Velvet Year... *Paris has already proclaimed the trend. Patou, Balmain, Molyneux, Lanvin, Piguet — all feature Crompton Velvets in their collections — for superior beauty and silhouette flattery.*

On the Cover...
Young formal dance dress in Crompton 'Lonara, a rayon crush-resistant Velvet with an alluringly draped neckline, a slim molded torso, and a skirt that melts into soft contours. From Bon Ray.

Right...
Dinner dress in Crompton Lonara, a rayon crush-resistant Velvet accenting a young silhouette with a pouf of velvet roses tucked into the side drape. From Sealove Becker.

The sleek mode for evening separates in Crompton Lonara, a rayon crush-resistant Velvet, the blouse in Elasticized Velvet, the skirt a slim dramatic sheath. From Ajello.

Afternoon dress in Crompton's novelty-striped Nantua, a viscose and acetate rayon crush-resistant Velvet, with dolman sleeves, semi-full skirt and sparkling buttons to dramatize its simplicity. From Janet Taylor.

Sponsorship...

Crompton Velvets are featured by top American fashion creators — in daytime, afternoon and evening wear. They are headline news . . . because they are new and different. Crompton Velvets create a new versatility in garment styling that widens their glamour for more effective fashion promotion by the retailer.

An extremely wearable fashion in Crompton Elasticized rayon crush-resistant Velvet, the silhouette enticingly simple. From Bender and Hamburger.

A teen party dress in Crompton Lonara, a rayon crush-resistant Velvet with a bouffant skirt, an ingenue neckline of white lace. From Park Dress.

Junior dance dress in Crompton Lonara, a rayon crush-resistant Velvet with shirred bodice, taut midriff and rippling full skirt. From Judy 'n Jill.

Party dress for young sisters everywhere in Crompton Lonara, a rayon crush-resistant Velvet, perked up with lacy collar and cuffs. From Children's House.

Fashion Scope...

Crompton Velvets are featured in fall fashions for practically all ages in evening wear — cocktail types and date dresses — afternoon wear — wraps — dressmaker suits — glorious separates, including jackets, skirts, blouses and jumpers — hostess gowns and pajamas — millinery — gloves — handbags — shoes. From top to toe — fashion stresses their fashion-selling potentials.

Dinner dress in Crompton Lonara, a rayon crush-resistant Velvet, the slim skirt enveloped in panels of taffeta that form an overskirt. From Modern Couture.

From top to toe —

Pretty and practical party dress for smart little girls in Crompton's Water-nymph, a rayon crush-resistant Velvet treated with Zelan water-repellent finish to counteract spills. From Caradele.

Cocktail dress for the svelte young set in Crompton Lonara, a rayon crush-resistant Velvet with a collar-gilet in Crompton's novelty-striped Velvet. From Felix Safian.

fashion stresses their fashion-selling potentials.

Young college date dress in Crompton Lonara, a rayon crush-resistant Velvet, intricately shirred to accentuate its velvety opulence, the waist molded slim. By Junior Accent.

Swim suit in Crompton's Water-nymph, a rayon crush-resistant Velvet, Zelan treated for seaworthiness, elasticized to fit like fish scales. From Cole of California.

One-piece swim suit in Crompton Water-nymph, a rayon crush-resistant Zelan-processed Velvet, elasticized and cuffed. By Frances Sider.

Crompton Quality...

Crompton Velvets express the modern art of manufacturing Velvets from yarns to finish. They maintain the Crompton Quality Standard — famous since 1807 — in a variety of price brackets. Crompton Velvets back up the good name of quality-minded manufacturers and retailers. That is why Crompton Velvets are specified and featured consistently by good stores in various selling departments.

Wedding gown in Crompton Empyrean, acetate and viscose rayon Velvet, naturally crush-resistant, demurely high-necked with a brilliant suggestion of low decolletage in the swirling collar. From M. Weisberg.

Acceptance.....

Velvets by Crompton featured in Mademoiselle, August, 1949

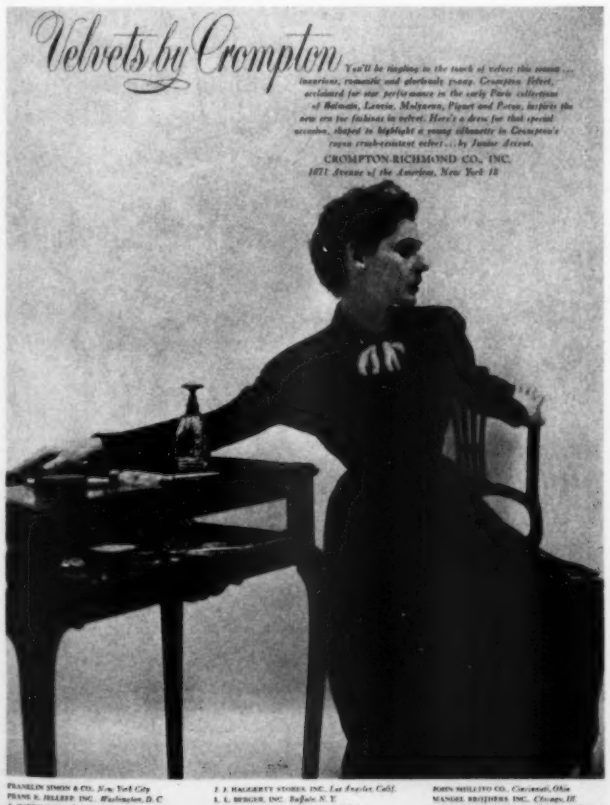
Velvets by Crompton
You'll be dancing, dining and dating in velvet this Fall . . . lovely, precious and above all so young. Crompton Velvet, the rich, glowing fabric that inspired the early Paris collections of Balmain, Lanvin, Molyneux, Piguet and Patou, is designed to color your whole romantic life. See this daringly demure afternoon dress in Crompton's rayon crush-resistant velvet with its novelty-striped velvet collar-gilet . . . by Felix Sabas.
CROMPTON-RICHMOND CO., INC.
1071 Avenue of the Americas, New York 18
THE ADAMS CO., Syracuse, N. Y.
L. L. BERGER, INC., Buffalo, N. Y.
S. F. BOWSER, INC., Philadelphia, Pa.
RICHARD HEALY CO., Worcester, Mass.
HIMELHOCH BROS. & CO., Detroit,
JOHNSON'S OF PITTSBURGH, INC., Pittsburgh, Pa.
CHAS. LIVINGSTON & SONS, INC., Youngstown, Ohio
FRANK R. MILLER, INC., Washington, D. C.
J. J. HAGERTY STORES, INC., Los Angeles, Calif.
HARTFIELD'S, Kansas City, Mo.
THE MOUNTETER CO., Denver, Colorado
O. T. SLATTERY CO., Boston, Mass.
STERN & MANN CO., Canton, Ohio
THE UNION CO., Columbus, Ohio

Vogue Pattern Book, Oct./Nov., 1949

Velvet by Crompton
Crompton highlights the new trend for fashions in velvet as pioneered in the Paris collections of Balmain, Lanvin, Molyneux, Piguet and Patou. Now, this glorious fabric is yours for the wearing—yards of glowing crush-resistant Crompton Velvet—voluptuously rich in texture to make home dressmaking an exciting fashion experience. See and use for yourself the jewel-toned solids—the bold novelty stripes and prints. Look for Crompton Velvets at your favorite fabric counter.
CROMPTON-RICHMOND CO., INC.
1071 Avenue of the Americas, New York 18

Crompton is a familiar name to women — for fabric beauty, fashion background and dependable quality. Crompton Velvets are advertised in leading fashion magazines... Vogue, Harper's Bazaar, Mademoiselle, Glamour, Charm, Seventeen, Parents' Magazine... in Vogue, Simplicity and McCall Pattern Books featuring fashions by the yard. Ask for Crompton Velvets by name when you buy... feature them with confidence when you sell.

Vogue, August 15, 1949


Velvets by Crompton
You'll be tingling to the touch of velvet this season ... luxurious, romantic and gloriously young. Crompton Velvet, acclaimed for star performance in the early Paris collections of Balmain, Lanvin, Molyneux, Piguet and Patou, inspires the new era for fashion in velvet. Here's a dress for that special occasion, shaped to highlight a young silhouette in Crompton's rayon crush-resistant velvet ... by Junior Accent.
CROMPTON RICHMOND CO., INC.
1071 Avenue of the Americas, New York 18

Harper's Bazaar, August, 1949

Velvets by Crompton
You'll be tingling to VELVET again ... and Crompton spotlights the new romantic vogue for fashions in velvet, the fabric with a style background, prophetically starred in the early Paris collections of Balmain, Lanvin, Molyneux, Patou and Piguet. Here, a young American "star" Arnel by Crompton Velvet ... glowing depths of rayon crush-resistant loveliness to mold the billowy line ... designed by Reich-Goldfarb.
CROMPTON-RICHMOND CO., INC.
1071 Avenue of the Americas, N. Y. 18

Acceptance.....

Velvets by Crompton featured in Mademoiselle, August, 1949

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Vogue, August 15, 1949

Harper's Bazaar, August, 1949

Variety.....

The practical satchel silhouette in Crompton's Elasticized rayon Velvet, styled by Dofan.

Dramatic profile hat in Crompton Velvet from Knox-Dobbs.

The new turban silhouette in Crompton Velvet combined with Crompton's striped Seine, acetate and viscose rayon Velvet, crush-resistant - by John Frederics.

Evening elegance in Crompton Velvet by Coblentz.

Dressy bag for late-day wear in Crompton Velvet by Bienen-Davis.

There's a Crompton Velvet for your fashion purposes in accessories...
cross-dyed stripes... bright-and-dull texture contrast... iridescent effects...
elasticized Velvet for shirred treatments...
silk-back and all-rayon weaves...
water-repellent types... all crush-resistant.

Delicate dress-up sandal with closed toe, sling heel in Crompton Velvet from Evins.

CROMPTON-RICHMOND CO., INC. 1071 Avenue of the Americas, New York 18

WORSTED VERSUS . . .

OR WORSTED PLUS . . . RAYON?

Impartial Study of the Summer Suiting Situation Indicates a Large Potential Business for Both Types of Fabric

AS WE approach 1950 we observe, on one side, the weavers of woolens intended for men's summer clothing. On the other side of the battlefield are arrayed the spinners, weavers and cutters of rayon suiting fabrics . . . as intent upon getting a larger share of the 1950 consumer clothing budget than they obtained last year, as the woolen people are intent upon stopping them.

Serving all segments of the textile industry, we wish to intrude the suggestion that perhaps there is no serious ground for battle between worsteds and rayons; that there is sufficient of virtue in each to contribute soundly to the whole clothing picture; and that a coordination of planning on both sides can result in a largely expanded market for both worsted and rayon summer clothing.

Suppose we look at the situation this way:

The consumer is interested in comfortable clothing during the hot weather months. If he cannot secure it within his budgetary limitations, he will go without; as the retailer knows only too well, the consumer will walk around in slacks and cheap sport coats. This is the *constant* in the equation . . . a none too desirable result.

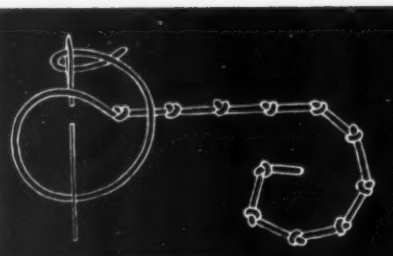
But the *variables* offer interesting and profitable alternates. If the lower income consumer can secure comfort within his financial scope with inexpensively priced rayons . . . fine. If he can afford to spend a few dollars more for a worsted . . . fine.

Obviously the consumer is the one who will make the final decision as to which . . . if any . . . summer suiting he will buy. We are not unacquainted with the human element in retailing, which should spur the clothing salesman to push the garment on which his commission is greater. But to offset this urge is the factor of consumer pressure; if by word of mouth advertising the consumer comes to demand rayon suits, the salesman won't waste valuable time arguing, but will settle for a smaller but faster sale.

The intelligent retailer, caught short last summer in his stock of rayon suitings, is buying more heavily for 1950 . . . but *not* at the expense of his worsted inventory. If, for example he sold 1,000 worsted suits last year and 500 rayons . . . for next season he is stepping up his rayon purchases to 1,000, but also plans a starting stock of 1,000 worsteds. In other words, he is planning to get more rayon business *on top* of his worsted volume, and not *instead* of it.

It appears to us that rather than confuse the public with conflicting claims and contradictory promises, the woolen and rayon mills should proceed to sell the public solely on the merits of the individual fabric. In the final analysis the consumer will make up his own mind which he prefers; but if he becomes confused, the inevitable result will be a wholesale consumer trend away from buying summer suits.

Mariska demonstrates how to start, continue and end stitches.



Coral Stitch is a knot taken intermittently, either on a curve or on a straight line.

Work the Zigzag Coral Stitch on two parallel lines. Throw thread around needle as shown.

Now change the angle of your needle. This time, go from left to right of traced lines.

Work the Double Knotted Stitch from left to right. Pick up the ground with your needle.

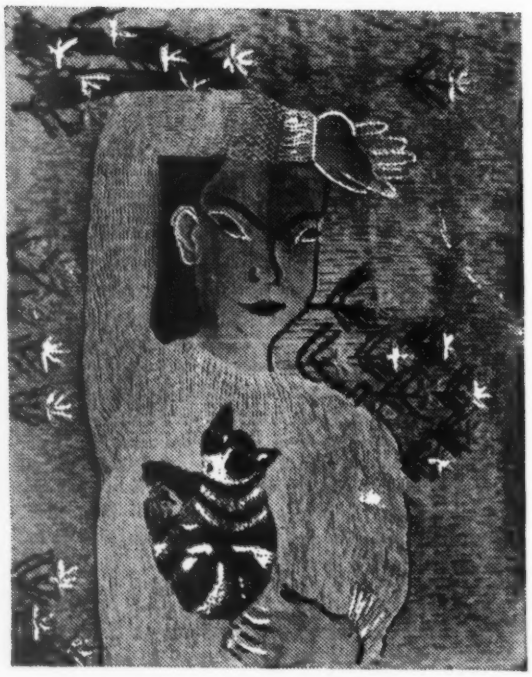
In the second step, pass the needle behind your working thread and tighten somewhat.

Now, with the third step, do not pick up the ground again, but loop thread under needle.

The Double Knot Stitch makes a larger knot of the same variety in reverse. See how?

Pass your needle underneath the last stitch without picking up any of the material.

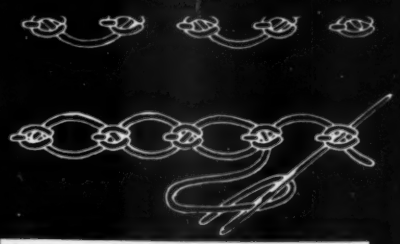
For the third step, tighten the knot and proceed as you did with first stitch taken.



ARTIST WITH NEEDLE & THREAD

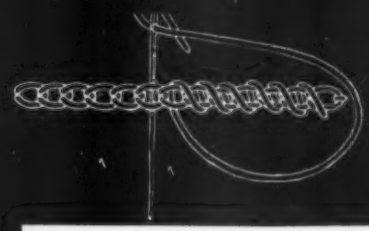
Mariska Karasz lifts embroidery to a new level of beauty through imagination and humor.

Mariska Karasz, was originally a designer of women's and childern's clothes. Her interest in embroidery, which grew out of her interest in designing and sewing, resulted in a series of quite extraordinary and fresh conceptions in this field and finally culminated in a book called "Adventures in Stitches." In the near future two American textile firms, Everfast and Textron, will translate Karasz designs into fabrics. Her work has ably demonstrated that all may be grist for the fashion mill . . . that even so small a unit as an embroidery stitch can enter the kingdom of beauty. — C. C.

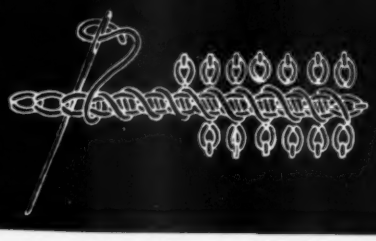


Lace a Threaded Chain Stitch once to form separate links, or twice to look like braid.

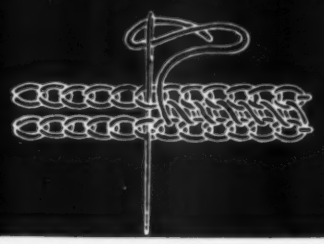
Back Stitched Chain shows up better when a contrasting color is backstitched into chain.



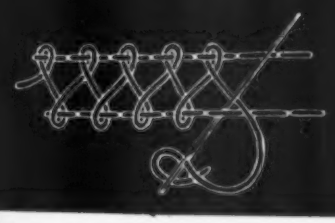
Whip Overcast Chain Stitch in another color without entering ground material. See Pg. 14.



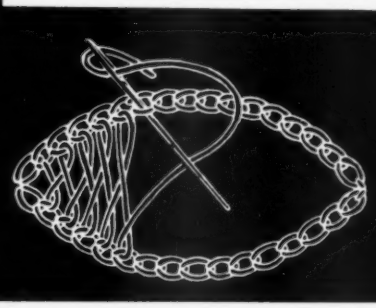
For an attractive border, hang single chain stitches on both sides of stitch as shown above.



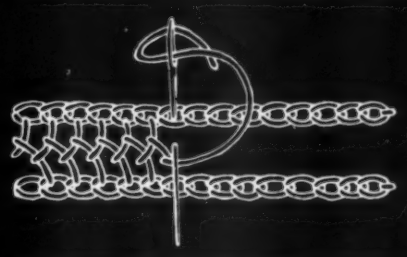
A Tied Chain Stitch is a love match if the chains are close. Overcast them at the center.



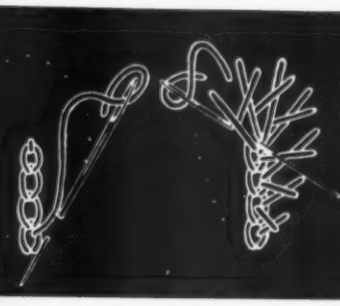
Interlaced Band is worked into backstitches placed alternately. It's a Cretan Stitch. See Pg. 38.



This stitch can also be worked into the inner side of a chain stitch outline. Thin yarn here.

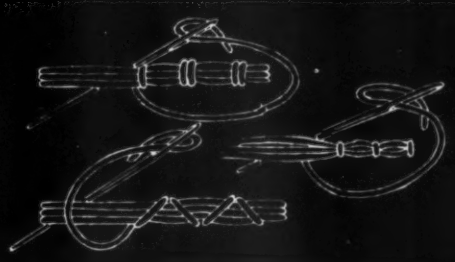


You can alternate from chain to chain this way with a Cretan Stitch. See Pg. 38 for this.

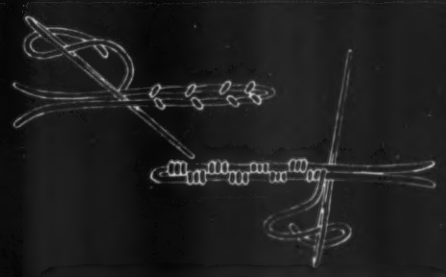


How about a rubbed-the-wrong-way look? Cross over to hold down long stitch from center.

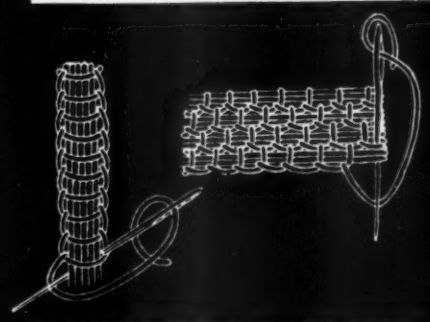
Plain Couching is thread laid on the surface of your cloth. Metallic thread is often used.



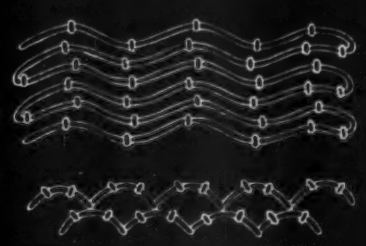
Fancy Couching secures two or more threads at one time. Pull your ends through cloth singly.



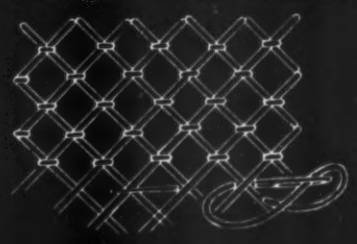
Vary the number and the angle of the transverse stitches for effective, different patterns.



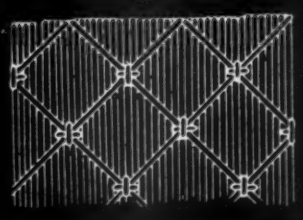
Try tying this down with open chain stitch (Pg. 44), or use a brick effect with buttonhole.



Vary the couching with stiff thread. You'll find you can scale it most decoratively.

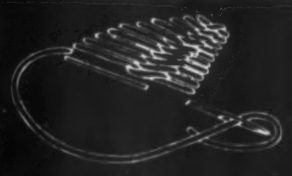


All-over patterns go quickly when criss-crossed lines are couched at the intersections.

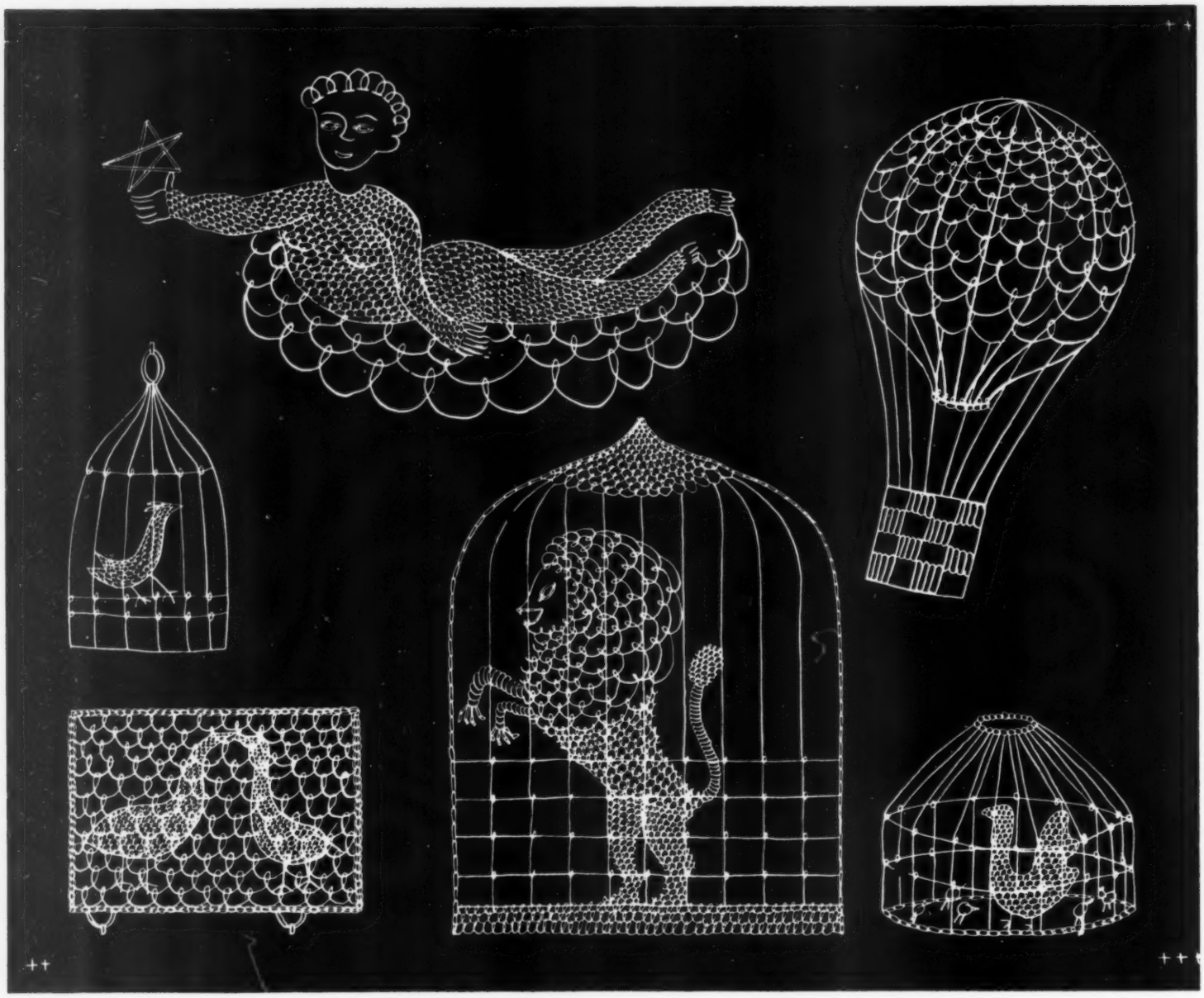


When closely laid threads are fastened down by couching, the result is known as Laid Work.

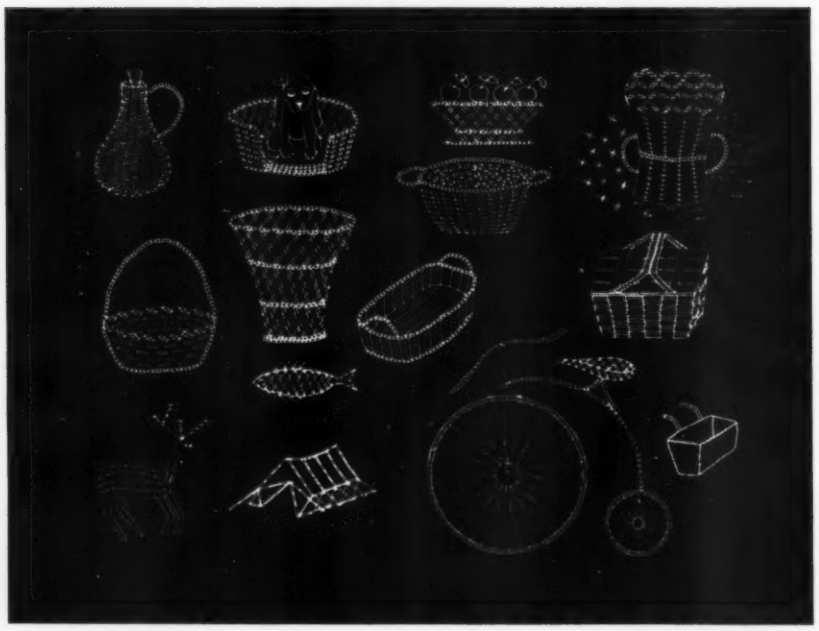
Bokhara Couching is laid on a line at a time, side to side. Anchor with slanting stitches.



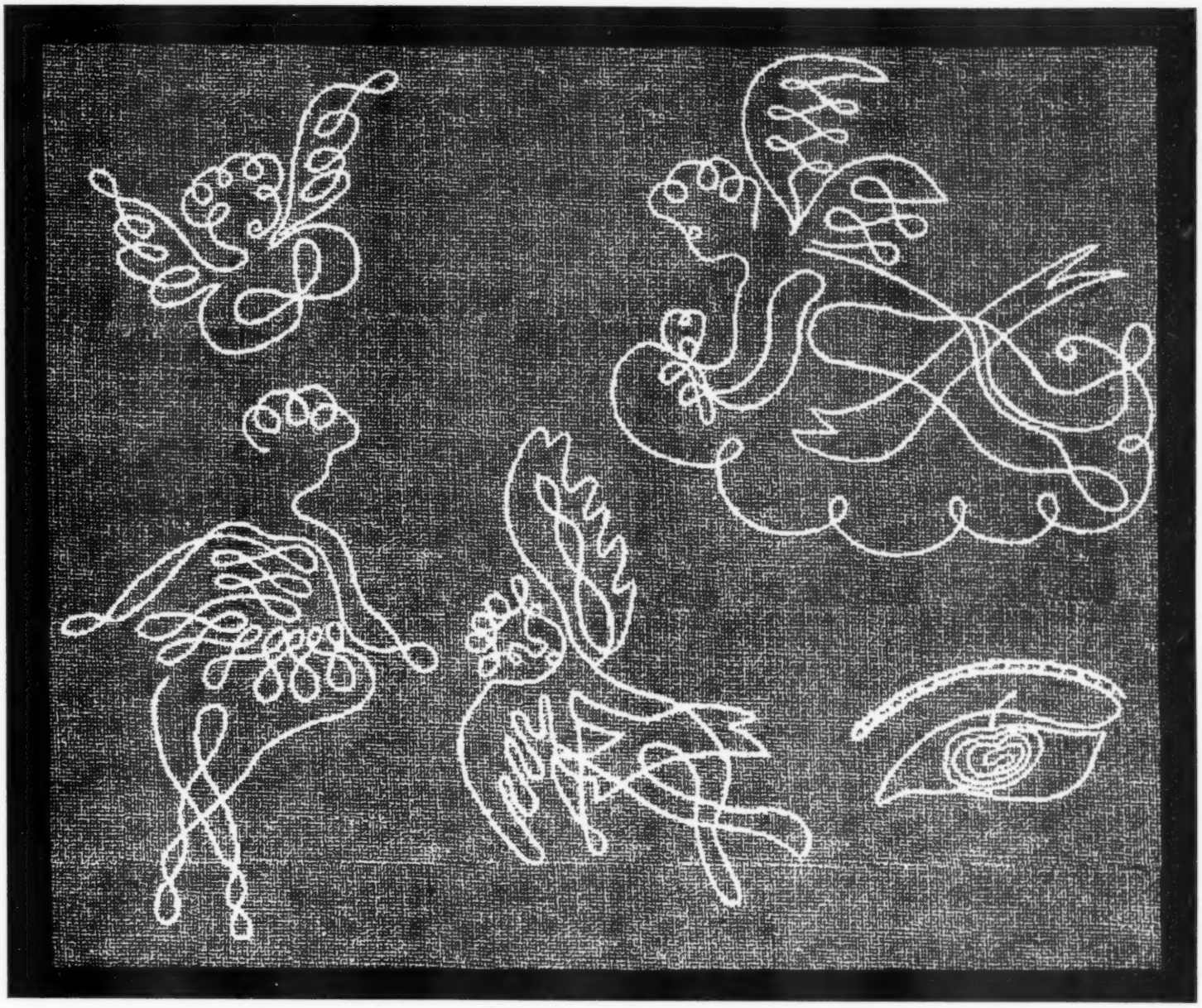
These Roumanian Couchings are left looser over a wider span of thread as you come back.



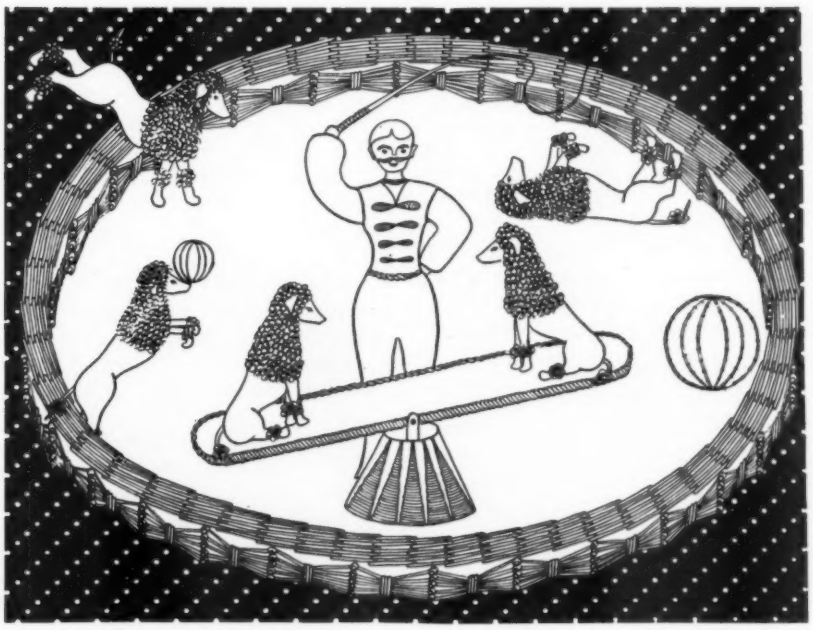
Embroidery steps into the realm of art in these gay, unaffected designs.



Textron chooses this concept of basket from an Indian Head pattern.



Reminiscent of a modern draughtsman's fluid, expressive line drawings.



This design will be reproduced in an Everfast fabric in 8 colors.

IN VOLUME XII

. . . American Fabrics will show Textron's and Everfast's applications, in textile form, of Karasz embroidery designs.

FABRIC FACTS

To keep American Fabrics readers abreast of developments in the Textile Field

Compiled by Dr. George E. Linton

Glass absorbs no water or any of the organic solvents and, therefore, it is not possible to dye glass fiber by normal means. The principle adopted is to apply pigments with binding agents, the most suitable of which are melamine and urea formaldehyde resins, in conjunction with fine pigments. These resins with pigments applied in a precondensate form from an aqueous solution, drying and aging at an elevated temperature. Glass fiber dyeing produced in this manner can be very fast to light and have fair rubbing fastness.

In dyeing wool and cotton unions common salt is cheaper and more satisfactory than is Glauber's salt.

Screen printers should realize that colors dry quickly into the screen mesh, and if made of metallic gauze will do so more quickly by retention of heat by the metal. While silk screens are said to give finer detail, there is the advantage of metallic gauze screens that if they do fill with color, they will withstand more vigorous methods in removing filled-in print paste.

Did you know that a most effective treatment for protection of cotton canvas from fungi is impregnation with 10% copper sulphate solution followed by immersion in 10% caustic soda? After thorough washing heat the canvas for one hour. For an accelerated rotting test strips can be cut and interlayed with strips of rotten canvas.

To produce woolly rayon on undyed raw material, the thread is twisted to about four times normal and treated with a swelling agent on the bobbins. The swelling agent is then washed out and the thread dried at high temperature. Subsequently the material is untwisted beyond the neutral point. Dyeing is best performed between the washing and drying stages.

Recently an investigation was carried out to determine whether different types of cotton dyes have any effect on the rates of deterioration when dyed cloth is exposed to normal weather. Warp-way break tests showed that naphthal dyed fabrics deteriorated more rapidly than did undyed bleached cloth. Similar tests demonstrated that cloth dyed with sulphur light-fast direct and diazotized developed dyes possessed a resistance to deterioration greater than undyed bleached cloth, and that vat dyed cloth was about equal to it. Viscosity determinations confirm these results. There does not seem to be any mathematical relationship between fabric deterioration from weathering and the color fading that takes place.

A measurement of the density of a solution expressed in "degrees twaddle" is a quick, ready method for ascertaining concentration of chemicals in solutions heavier than water, it only being necessary to float a glass bulb instrument in the liquid and read directly from the scale.

A method of completely saponifying cellulose esters has been devised to diminish, or avoid reduction in the breaking strength of the materials in the course of finishing. This saponification is carried out by means of an aqueous alkaline saponifying medium containing a lower aliphatic aldehyde, i.e., one containing not more than three carbon atoms and a water-soluble salt, which diminishes swelling of the material because of the saponifying medium.

With anti-perspiration creams of low pH, silk, wool and acetate rayon cloths are highly resistant, while linen, cotton and viscose rayon cloths are, under all practical conditions, extremely vulnerable. Consumer trials indicate that anti-perspiration creams which contain a so-called buttering agent, are the most satisfactory, both for the initial purpose and for the fabric.

Acetate rayon is completely soluble in many solvents, including acetone and acetic acid, and with many others it swells to a large extent without actually dissolving. Nylon, on the other hand, is soluble only in a very limited number of solvents, such as formic acid, phenol and meta-cresal.

Without preparation of textile materials previous to dyeing, there is grave risk that the dyes will be unevenly absorbed, either because of the presence of irregularly distributed substances which have greater or less affinity for the dyes being applied, or because the textile material is unevenly absorbent towards the aqueous dye liquors used. Current practice in preparation of yarns and fabrics include complete removal of all impurities so that they consist of only the pure fiber.

For efficient prevention of accidents in textile plants, a safety supervision committee should be organized. Safety education of employees is important both in time lost and possible adjustment of claims. Suitable protective clothing should be prescribed, and fire drills should be held periodically. The question of storing inflammable material should be given consideration, as well as dust-suspension around moving machinery.

General safety precautions in textile mills include 1) carry only safety matches in the mill and observe all "no smoking" rules; 2) when around machines, wear snug-fitting clothing which have no loose ends; 3) wear goggles, safety shoes and other protective equipment when requested to do so; 4) keep bobbins, sticks and other loose objects off the floor and place empty bottles in containers; 5) report oil or water spots on the floor and also all other unsafe conditions; 6) shut down machines before making repairs and prior to hand cleaning moving parts; 7) close knives or carry them in sheaths, not in open hands or pockets; 8) make repairs or operate machines only when authorized to do so.

There are many causes for warp sizing defects in rayon, and most of them are rather easily rectified. Soft warps indicate too little or too soft a size, and call for a check of the dry size deposition. Soiled or dirty warps may be caused by too much softening oil in the size, by too high humidity in the weave shed, or by dirty reed in the loom. Green scum in the size pan can be remedied by frequent cleaning or a change of softening oils.

The best method of carding pulled wools on the cotton system is to pre-card the wool before blending with staple rayon. A certain percentage of emulsion is needed before pre-carding the wool, and each mill superintendent will have to find out for himself the correct percentage since it will vary according to the type of wool.

There are several possible causes for cloth having an odor after finishing, but this may be reduced if the noils are neutralized before processing, and if the pieces are rinsed in ammonia at 100 degrees Fahrenheit; also run for two hours in a warm water rinse at the same temperature and cooled off before taking out. If these precautions do not give the desired results, use one pint of tetrachloride to the piece, in the soap bath.

Kinks in worsted yarns may be due to a variety of reasons, but usually they can be attributed to stock of poor quality, and an attempt to put a lot of twist to keep it together. When, as is often the case, the machine upon which it is being spun suddenly stops, it will not allow the yarn a chance to take up the slack, and this causes it to kink. The machine starts up too quickly to allow the kinks to pull out.

Since soil is removed from fabrics by being transferred to dry-cleaning solvents, and solvents are too costly to throw away, they must be purified, or clarified, before re-use. This is usually done by means of filtration, distillation, or both. The care of solvents through clarification is an important factor in the quality of a cleaning job.

An aldehyde is a chemical compound having two less hydrogen atoms in the molecule than an alcohol. They are usually named from the acids which they yield on oxidation.

Detergents are removers of soil. They act in one or more of the following ways: wetting-out, dissolving, loosening or emulsifying the soil. Detergents may be water soluble, e.g., soap, sulfated alcohols, amines, sulphonated oils, ammonia, washing soda, borax. They can also be water insoluble, i.e., naphtha, carbon tetrachloride, perchlorethylene, etc. The use of synthetic detergents such as sulfated and sulphonated products is becoming very popular in the trade.

In applying urea-formaldehyde resins to cotton and cellulose rayon fabrics for the purpose of producing increased resistance to creasing, the selection and use of catalysts to promote resin formation are important. Catalysts have to be chosen to suit the particular stage in the finishing treatment and, in general, it is better to use alkaline and acid catalysts in succession.

A new development is the use of viscose rayon staple as a carrying fiber in asbestos roving, yarns and fabric. Asbestos-rayon roving is now designed and used for insulating electrical conductors such as iron and heater cords. It is also drawn into yarn and woven into a wide variety of utility cloths such as insulating blankets, fire-resisting curtains and other textile materials where strength and resistance to heat is desired.

The terms "crepe" or "crepon" are now used for almost any fabric of a crepe style, but actually there is a difference, for a true crepon has not only a rough feel and uneven effect, but has also a crinkled surface.

Wool is the supreme clothing fiber for purposes where thermal insulation and controlled dissipation of body heat are of paramount importance; but because wool still has one or two characteristics which man has not been able to reproduce is no reason to assume that he will never do so.

Nylon yarns require specially designed machines and substantial modifications in other machines for success in preparation processes. Nylon yarns must be processed under minimum and regular yarn tension, into packages of small yarn thickness and small density, in atmospheres of controlled temperatures and relative humidity, and so that static electricity generated is restricted and that the cutting powers of the yarn on delicate machine parts are eliminated.

Tropical suitings worn in equatorial areas are usually from seven to ten ounces per yard and consist wholly or partly of cotton. In sub-tropical areas they are usually nine to fourteen ounces per yard and contain a larger percentage of worsted yarn.

In preparing cotton or rayon fabrics for dyeing, it is advisable to avoid drastic treatments in the de-sizing operations, and the use of starch-liquefying enzyme preparations is recommended. A good choice of enzyme products from various sources is available. differing from each other mainly as to the course of the liquefication and conditions under which they are most effective.

A 300 year old print reproduced on white silk at the command of the Emperor of China (year of 1696) to illustrate a book on silk growing in China. The subject shows collecting of mulberry leaves for the cocoons and the original illustration is said to date back to 1234.

SOME INTERESTING HIGHLIGHTS

Looms for weaving woolen goods in England were set up over 600 years ago; to be exact in Bristol, 1339.

The International Ladies' Garment Workers Union was organized in 1920 following the decline and failure of the Knights of Labor Cloakmakers.

In 1901, René Bohn obtained the first patent rights for his invention of Indanthron, the first synthetic anthraquinone vat color.

Strange as it may seem, Lanital is nearing the half-century mark since its debut; Fereretti, the famous scientist, developed it in Italy, in 1904.

The first men's clothing factory in this country was established in 1825 and made clothing only for sailors in the Navy.

The well-known "Indian Head" trademark used on sheetings made by the Nashua Manufacturing Co., Nashua, N. H., way back in 1831 was registered in November, 1871.

Cleaned cotton seeds formerly burned or used for fertilizer are now pressed to extract cotton seed oil, vegetable oil, etc. The solid portion is made into meal cake or bran, and sold as cattle feed. It is estimated that the value of the seed crop alone is $348,000,000 annually.

In 1846 Alfred duPont treated cotton with nitric and sulphuric acid after the formula of Schonheim, and produced guncotton or nitro-cotton, giving rise to the duPont industries which involve the cotton production of 21/4 million acres annually.

In 1869, John Wesley Hyatt made an ivory-like product from cotton which he called celluloid. This was the forerunner of the American synthetics industries. Today, plastics (which are not celluloid at all) require the linters of about a million acres of cotton.

Believe it or not, the rayon and cellophane industries alone use the linters of an estimated annual planting of 6,600,000 acres.

Bleeding refers to non-fast dyes with which all fabric dyers are familiar. In wet-cleaning of badly soiled fabrics bleeding is apt to occur, although some dyes bleed even in dry cleaning solvent. Experienced cleaners can recognize such colors in advance, and set them to prevent such bleeding, even when wet cleaned. — G. E. L.

From the Note-book of

Ralph Waldo Emerson . . . . . .

Herein is the explanation of the analogies which exist in all the arts. They are the reappearance of one mind, working in many materials to many temporary ends. Raphael paints wisdom, Handel sings it, Phidias carves it, Shakespeare writes it, Wren builds it, Columbus sails it, Luther preaches it, Washington arms it, Watt mechanizes it. Painting was called "silent poetry," and poetry "speaking painting." The laws of each art are convertible into the laws of every other.

Herein we have an explanation of the necessity that reigns in all the kingdom of Art. Arising out of eternal Reason, one and perfect, whatever is beautiful rests on the foundation of the necessary. Nothing is arbitrary, nothing is insulated in beauty. It depends forever on the necessary and the useful. The plumage of the bird, the mimic plumage of the insect, has a reason for its rich colors in the constitution of the animal. Fitness is so inseparable an accompaniment of beauty, that it has been taken for it. The most perfect form to answer an end is so far beautiful. We feel, in seeing a noble building, which rhymes well, as we do in hearing a perfect song, that it is spiritually organic; that is, had a necessity, in nature, for being; was one of the possible forms in the Divine mind, and is now only discovered and executed by the artist, not arbitrarily composed by him.

And so every genuine work of art has as much reason for being as the earth and the sun.

* * *

Viewed from this point the history of Art becomes intelligible, and moreover one of the most agreeable studies. We see how each work of art sprang irresistibly from necessity, and, moreover, took its form from the broad hint of Nature.

* * *

The Gothic cathedrals were built when the builder and the priest and the people were overpowered by their faith. Love and fear laid every stone. The Madonnas of Raphael and Titian were made to be worshipped. Tragedy was instituted for the like purpose, and the miracles of music: all sprang out of some genuine enthusiasm, and never out of dilettanteism and holidays.

It follows that a study of admirable works of art sharpens our perceptions of the beauty of Nature; that a certain analogy reigns throughout the wonders of both; that the contemplation of a work of great art draws us into a state of mind which may be called religious. It conspires with all exalted sentiments.

* * *

The division of labor, the multiplication of the arts of peace, which is nothing but a large allowance to each man to choose his work according to his faculty, — to live by his better hand, — fills the State with useful and happy laborers; and they, creating demand by the very temptation of their productions, are rapidly and surely rewarded by good sale: and what a police and ten commandments their work thus becomes. So true is Dr. Johnson's remark that "men are seldom more innocently employed than when they are making money."

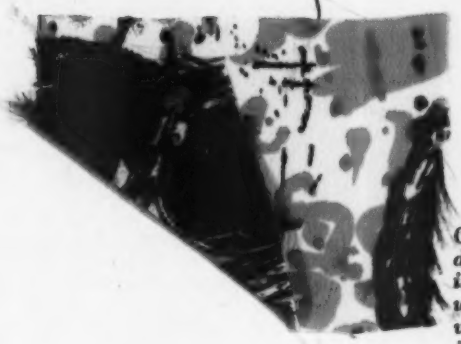
* * *

There are days when the great are near us, when there is no frown on their brow, no condescension even; when they take us by the hand, and we share their thought. There are days which are the carnival of the year. The angels assume flesh, and repeatedly become visible. The imagination of the gods is excited and rushes on every side into forms. Yesterday, not a bird peeped; the world was barren, peaked, and pining: today 'tis inconceivably populous; creation swarms and meliorates.

The days are made on a loom whereof the warp and woof are past and future time. They are majestically dressed, as if every god brought a thread to the skyey web. 'Tis pitiful the things by which we are rich or poor, — a matter of coins, coats, and carpets, a little more or less stone, or wood, or paint, the fashion of a cloak or hat; like the luck of naked Indians, of whom one is proud in the possession of a glass bead or a red feather, and the rest miserable in the want of it. But the treasures which Nature spent itself to amass, — the secular, refined, composite anatomy of man, which all strata go to form, which the prior races, from infusory and saurian, existed to ripen; the surrounding plastic natures; the earth with its foods; the intellectual, temperamenting air; the sea with its invitations; the heaven deep with worlds; and the answering brain and nervous structure replying to these; the eye that looketh into the deeps, which again look back to the eye, abyss to abyss; — these, not like a glass bead, or the coins or carpets, are given immeasurably to all.

. . . This miracle is hurled into every beggar's hands.

Fashion begins with the Fabric



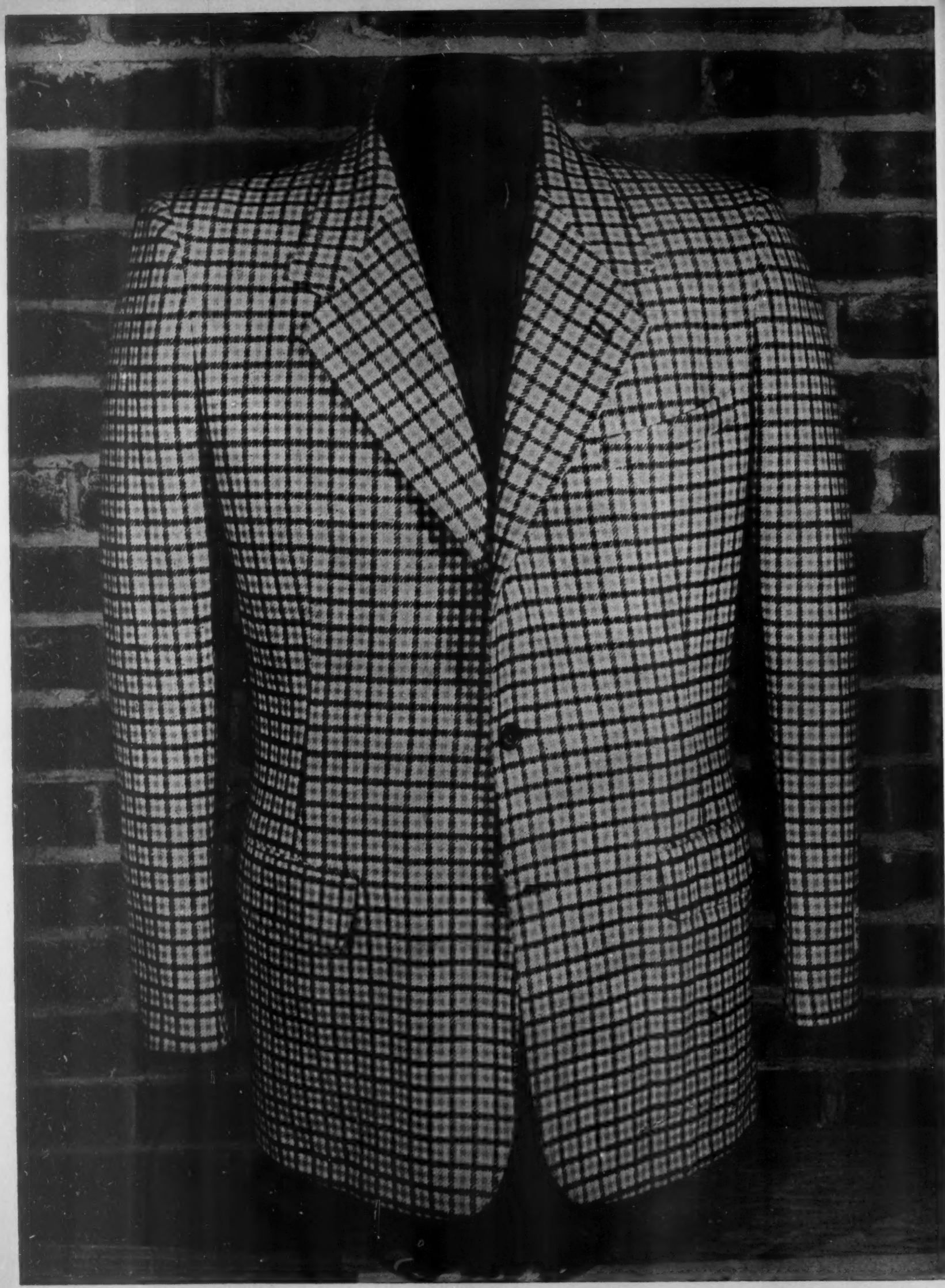
Carvin Fabrics' ***100-denier viscose rayon in a direct print on white ground. A Harvey Seltzer creation inspired by Florentine windows of the Middle Ages.***

Moygashel's "Shanlin," ***a fine crease-resistant and color-fast linen . . . for cutters and over-the-counter selling.***

Lincoln Fabrics' ***"Chambray Metalla," woven with Metlon non-tarnishable metallic yarn.***

Lankenau's ***frosted flannel of viscose rayon and acetate, multi-adaptable for dresses, skirts and suits.***

Textile Looms' ***crispy-crinkle organdy. The Bellmanized starchless process guarantees its original appearance through numerous washings.***



Hunt & Winterbotham's Fifth Avenue windows showed a display of Authentic District Checks

Authentic District Checks Are Nearing Readiness

In American Fabrics (issue #10) and in Men's Reporter (August 15th) we presented the first complete collection of Authentic District Checks with the suggestion that American mills, manufacturers and retailers work together toward a nationwide promotion of merchandise for Spring-1950.

It is gratifying to report that the suggestion has been well taken by leaders in the various fields, and that specially designed merchandise is being created to enable retailers to stage an exciting and profitable promotion next Spring.

Here we show various types of garments which lend themselves admirably to District Checks.

← (opposite page)

Golden Square Clothes of New York use the Glen Moriston Check for this handsome jacket. The Glen Moriston, closely related to the original Glen Urquhart, is a gunclub on a white ground with alternating checks of navy blue and light greenish lovat mixture.

DID YOU KNOW THAT....

American Fabrics presents a few facts connected with one of mankind's basic industries.

Linen yarn, though difficult to prepare, was in use even before the age of metals for it has been found in hanks and also as cloth in the ruins of early dwellings now covered with the mud of some of the Swiss lakes. Drawings in Egyptian tombs illustrate the methods of working flax as practiced in olden times.

In weaving, each warp thread must at times be individually raised or lowered, and wherever the pattern repeats itself the similar cords from each pattern are brought together into one neck cord passing to the Jacquard machine above the loom. A series of several hundred perforated cards pass over a cylinder in which holes have been drilled, one card being presented to the wires at each pick. The holes in the cards are so punched that only the wires which are selected will move and thus cause the warp thread or threads to be raised.

The Flax, Saxony or Leipzig wheel was invented in Germany about 1530 and is much more complex than the previous Great (or Wool) wheel. The foot treadle and the flyer permitted a continuous motion with the drawing, twisting and winding occurring simultaneously. This motion made it possible to spin a strong yarn that was very desirable for warping.

The rods which had been formerly lifted by hand to raise the warp threads evolved into healds operated by foot power and the reel was replaced by the shuttle. Makers of shuttles were very particular to use boxwood, dogwood, or other fine-grained stock which could be made perfectly smooth.

Every intelligent tribe of the Stone Age seems to have learned, for one reason or another, and independently, how to weave. On the first looms the warp yarns were strung vertically between an upper beam hung from a limb of a tree and a lower one suspended from it. In the next type of loom the warp yarn passed over the two beams thus permitting a double length to be made. As a part of the web was completed it was moved and the weaver could always be seated.

Samuel Crompton after five or six years of effort succeeded in 1779 with the mule for the spinning of fine combed yarns. The action of the mule spinning frame is intermittent, in that it draws out, then twists, a length of yarn, and winds it in the form of a cop. Because of its slow, easy motion it is best adapted to making woolen yarns or very fine cotton yarns.

A whole family of words has grown up in connection with spinning and in Icelandic, "to" is a tuft of wool pulled out for spinning, and "tod" is a bunch of wool or flax ready to be spun. Distaff is a Saxon word meaning a bunch of unspun flax or other material on a stick and in use it is held under the left arm or in the belt.

Wool was probably the earliest fiber to be spun, for wool was accessible and easily twisted on account of its natural oil and crimp. The principle of spinning may have been discovered by the idle fingers of a shepherd playing with fibers of wool while tending sheep. Spindles were made of wood, bone and metal and were usually from ten to twelve inches in length, while the distaff of wood was longer.

The horizontal loom made its appearance in the twelfth century. Addition of the reed improved the uniformity of the web, as the warp threads each passed through the correct dents of the reed which helped to hold them in place. It was presently found that if a straight, slim rod carried yarn loops through which alternate warp threads were strung, it could be lifted to form a path for the reel carrying the woof; a second rod was likewise arranged to lift the remaining warp threads.

The Persians, as masters of color harmony, using unwritten rules, can dye hundreds of shades. Undertones which become noticeable in various lights are due to the skill of the dyer in dipping his wool first into one color and then into another. These exquisite colors are beautifully blended in their rug designs which have been handed down by ancestors who were sun-worshippers. The carpet is made by tying the wool pile into the groundwork as the weaving progresses on the loom.

There are many types of weaving such as; plain or taffeta weave in which the threads interlace alternately, basket weave in which double threads are interlaced as in plain weave, satin weave in which warp threads interlace with filling threads at points distributed over the surface, thereby producing a smooth-faced fabric.

Spinning seems to be the one occupation which has belonged to women all through the ages and the fabrics in museums testify to the skill, patience and instinct for beauty in the women of the past. The spinning wheels began to take the place of distaff and spindle between the fourteenth and sixteenth centuries yet there are some countries where this art is still practiced. The Gharka or teakwood wheel was a very crude instrument, and could spin a coarse yarn but the fine cotton spinning of India continued to be done by the revolving spindle propelled by hand.

Lace, in its origin was probably of the cut type. Pillow laces were developed about 1560, so-called because a drawing of the design to be made was fastened on a pillow, the design outlined by the incision of pins and the threads deftly manipulated and twisted into the desired form. Today there are three main types of lace-making machines.

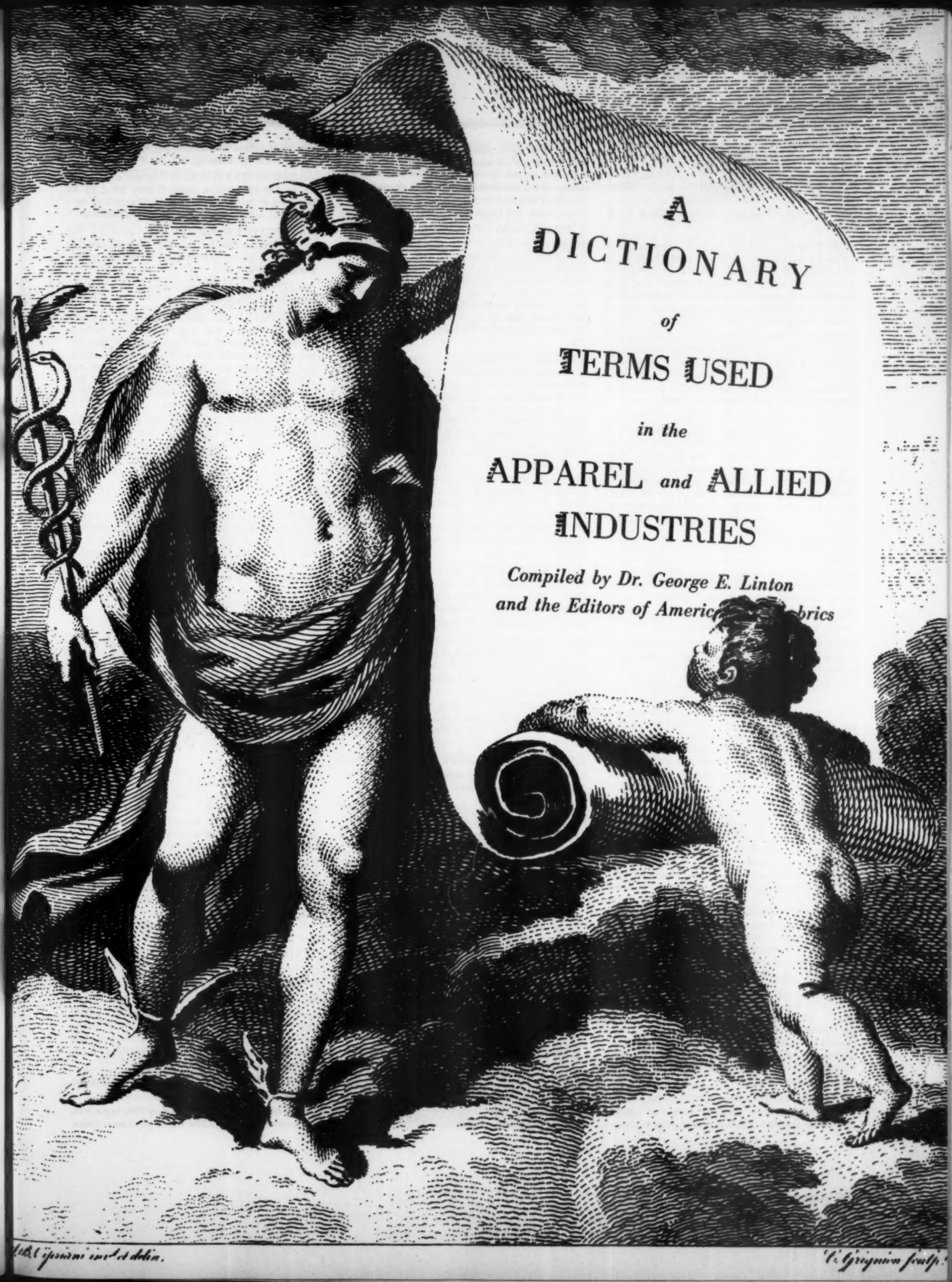
Inventions affecting the spinning and weaving processes were interdependent in that an improvement in one practically forced an improvement in the other in order to maintain balanced production. Rapid mechanical progress was made by a small group of Englishmen in the late 18th and early 19th centuries and by 1850 the hand loom was becoming obsolete. The Jacquard harness attachment extends the textile field into fabrics of intricate design woven by power looms and is a development of the so-called draw loom.

Girls formerly learned to spin so young that they hardly remembered when they did not know how. They went on spinning, laying up a store of yarn to be woven into their wedding outfit and household linens. When the Three Fates, in ancient mythology, spun the thread of a human life, one held the distaff, another measured out the thread and the third severed it with her shears.

At the period in man's social development when fruit, grain or nuts began to be gathered and carried away instead of being eaten where found, some sort of container was required. It may be that the fashioning of reeds, supple willows or wood splints into baskets for this purpose was the very first weaving that was ever done. The rattan reed used in raffia fancy-basket manufacture is the split inner portion of rattan dressed in cylindrical form like true reeds.

A DICTIONARY *of* TERMS USED *in the* APPAREL *and* ALLIED INDUSTRIES

Compiled by Dr. George E. Linton
and the Editors of Americ[illegible]brics



ABITO: General Italian term for apparel, dress, garment, clothing, etc.

ACCORDION PLEATS: An even series of folds formed close together to resemble the folds in an accordion. The folds range in size from one-eighth of an inch to one-half inch. To make the folds permanent the steaming process is applied before finishing the garment. They are much used in dresses and skirts.

AIGRETTE: Obtained from the egret or heron during mating season these upright feathers or plumes are used on headgear or as a headdress. Incidentally, the use of these feathers is outlawed in this country. The term also refers to clustered jewelry, usually of the costume variety.

ALGERIAN STRIPES: 1. Material formerly made with alternate stripes of coarse cotton and fine silk, with possibly a golden thread running through the fabric. 2. Cloth of contrasting color schemes on the order of Roman and regimental stripes. Cloth of this type is used in lightweight fabrics made of silk, rayon, cotton where the stripe effect is a high point in the material; stripings are generally vivid and varied. Used in dress goods and neckwear.

ALLOVER DESIGN: Term sometimes applied to a design covering almost the entire surface of the material, so that the basic construction is decidedly in the background. It is seen on certain print cloths, lace, and Jacquard fabrics.

ANGEL SLEEVE: A kind of very wide sleeve, usually hanging loose from the shoulder.

APPAREL: The clothing or attire worn by the human race; narrow meaning refers to the ready-to-wear clothing industry.

APPAREL DESIGNER: One who supervises and co-ordinates designing and manufacturing; creates original designs; assumes responsibilities for the development and manufacture of the models he produces. The designer must be a master in the design of patterns; should know human anatomy and proportions; must be familiar with the working properties of textiles; must know fashion and style and all the techniques of garment manufacture and be able to organize and supervise designing and manufacturing; must know production costs and efficient methods of manufacture.

The Assistant Designer aids the designer in working out minute details of pattern making and manufacturing; grades patterns, and, in most plants, cuts hard paper patterns; assists in the selection of cloth, linings, and trimmings. He must be skilled in the art of tailoring; should know anatomy and proportions; must have a thorough knowledge of textiles — cloth, textures, weave, finishes, linings, trimmings, etc. He must be skilled in pattern construction, grading, designing, and the technique of cutting and manufacture.

APPAREL DRAPER: One who possesses a feeling for color, line, form and silhouette in addition to a working knowledge of the workability of fabrics. The draper must first drape muslin for a pattern, and then to cut cloth to the figure or the model. It should be borne in mind that at this juncture a suitable fabric may be easily derailed through lack of conveying adequate information to the persons involved.

APPAREL PIECE GOODS BUYER: Supervises the actual purchases and inventories of fabrics and materials. He works with the apparel designer in figuring costs, planning the line, and judging one fabric against another. The buyer should have technical knowledge of textile fabrics and must be aware of the trend of the times with regard to new developments in fibers, filaments, weave constructions, color and finish.

APPAREL PLANT MANAGER: The person who takes over from the minute a fashion is approved, and ends his responsibility when he delivers finished merchandise to either the shipping clerk or the stock clerk. Supervises every manufacturing operation, from cutting to pressing. It is part of his job to keep manufacturing costs down; thus it is advisable that he be kept informed of the most efficient methods for working each type of material.

APPAREL SAMPLE HAND: One who runs up the sample garment; selected because of ability, as a machine operator, to work the material into the effect desired by the designer. In the case of a new fabric, it is desirable that the sample maker should be shown the best way to handle the material lest he find it too difficult to work.

APPAREL SKETCHER: One who makes copies of all designs created in the designing room; must know how, through the medium of crayon, pencil and water color, to render all material and fur effects on paper. The effectiveness with which the sketcher works should convey the feeling or color of a fabric to the paper so that a decision can be made as to whether or not the fabric should be included in the line.

APPAREL STYLIST: One who keeps the firm's designers posted on new and important fashion trends. The stylist often assists in the actual creation of new designs; sometimes sketches original styles for approval to the designer.

APPLIQUE: From the French, meaning to apply or put on. It is a decoration laid on and applied to another surface. On cloth and leather, the materials are cut out into a design form and embroidered, pasted or sewed on other materials for the decorative effect. On lace, applique is used to apply lace to a fabric such as is used in trimming underwear. Lace is also appliqued in joinings for the purpose of concealing seams.

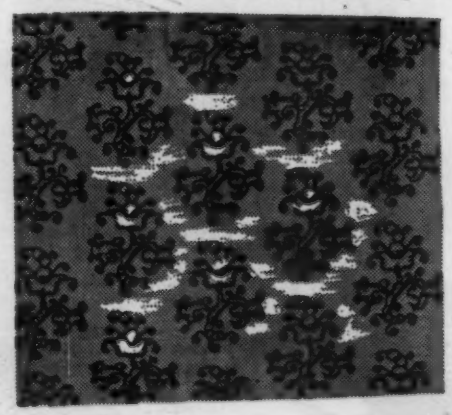
APPLIQUE EMBROIDERY: The application of a design to a material by means of fancy stitching; used in all kinds of embroidery work.

APPLIQUE STITCH: Any stitch used to apply pieces to a background material.

APRON: 1. An article of dress worn as a covering to protect the clothes.

2. The folds of wool which hang from the necks of some sheep.

3. An endless, travelling lattice belt to feed raw material or stock to a machine, such as the opener picker in cotton manufacturing, or the Bramwell Feed in wool processing.



ARROWHEAD STITCH: A triangle stitch used at the beginning of a pleat. It may be done by stitching or embroidery. It is sometimes used as a feature at ends of slash, slit or bound pockets.

ART NEEDLEWORK: A term covering the sundry articles used in the work, such as material, stamped or plain, special yarn or thread, hoops, needles and so on.

ASCOT: A cravat tied in the form of a four-in-hand from a long scarf.

ASSORTER: In the garment industry, one who assorts garments and trimmings, after cutting. Garment sections to make up a complete unit are assembled together and tied in a bundle. Each size is separate and the variation in color and shades of color must be matched perfectly, and separated if not matching well; keenness of eyesight is important in this work.

AUNE: Old-time measuring unit for silk; measured 45-inches or 1¼ yards.

BACK STITCH: One of the basic stitches, second in importance in the art of sewing. The stitch is made by inserting the needle about ⅛ inch in back of the end of the previous stitch and bringing it out about ⅛ inch beyond the end. This makes the under-stitch twice as long as the top stitch. It is used for firmness in plain sewing and is also applied in embroidery.

BAND: 1. A strip of fabric used to hold, ornament, or complete part of garment or accessory.

2. Two front flaps on the collar worn by ministers; also known as Genoa bands.

3. In the sixteenth and the seventeenth centuries, a wide ornamental collar or ruff, usually of linen, lace or cambric. Later it was turned down over the shoulders and became known as a falling band.

4. Name for the Tussah or wild silk crop of some particular month in the Bengal district of India.

5. A cotton belt or band used to drive the spindles on textile machinery.

6. A bias or straight piece of material, either single or double, used as a decorative feature on a garment. When used as part of the construction in a garment, the bands are joined to other sectional parts to complete the style effect.

BANDEAU: 1. A wide or narrow banding worn above the forehead to keep the hair in place. It is usually worn by women particularly in sports, such as hiking, swimming, tennis, etc.

2. A narrow brassiere.

3. A narrow strip which forms part of a hat so that proper adjustment for size is possible.

BANDELET: A wide hem used to finish the wrist of gloves, and sometimes called the "bord."

BAREFACE: Broad term for any cloth devoid of nap.

BAR FAGOTING: An open seam stitch used to join together bands, folds, and ribbons. It forms a decorative effect much used on ladies' and children's garments. The stitch resembles small squares or a ladder-like construction.

BARRED WITCH STITCH: Another name for the herringbone stitch.

BAR TACKS: A series of stitches forming a bar, and used to reinforce the edges of seams, tucks,

pleats, buttonholes, pockets, etc. Bar tacks are commonly used on tailored garments.

BASKET STITCH: A kind of stitch in which the threads running one way alternately pass above and below the cross threads. In embroidery a couching stitch worked over a cord to give the appearance of basketwork.

BASQUE: A closely fitted bodice often featured with side-front and side-back seams. The term is derived from the Basques of the western Pyrenees. Very popular at times in women's apparel.

BASTE: To sew temporarily by hand with long, loose stitches prior to permanently stitching by hand or machine.

BASTING: Long, loose stitches used to hold two pieces of fabric in place until final sewing.

BEAD, BEADED EDGE: A series of looped threads which form an edging for a ribbon or picot edge.

BEADING: A lace-like edging made up of a succession of loops. When done as open-work trimming, a ribbon may be run through to give a decorative effect.

BELLOWS POCKET: A patch pocket which may be made by means of an open boxpleat in the center to give more pocket space.

BERTHA: Used originally to imply the short shoulder cape it now signifies a deep collar which descends from the neckline of a dress over the shoulders.

BIAS: 1. A slanting line across the warp and the filling of the goods.

2. Any edge which is off the straight grain. Most seams in garments are bias. For binding or piping, a true bias is used. True bias is the diagonal of a square and it is usually cut about 1¼ inches wide.

3. A line used in the folding and the cutting of cloth which runs diagonally across the goods. This line may run at any angle.

A true bias exists when the line is forty-five degrees in angle from the lower left hand corner of the goods to the upper right hand corner of the material. Undergarments are cut on the true bias to forestall sagging, rolling and twisting, and to afford better wear to the consumer. Binding cut on the true bias can be easily applied, particularly on edges which are curved.

BICEP: The fullest part of the arm between the shoulder and the elbow. It is often called the muscle. The term is much used in the garment industry and must be given consideration when designing sleeves.

BINDER: 1. An attachment on a sewing machine which applies bias binding to the edge of the cloth.

2. It is applied to a band, cord, fillet or braiding which actually holds or binds.

BINDING: 1. A double or single fold of tape cut on the bias, used to bind edges. Ready made bias binding is available in white in sizes 3 to 13, and in colors in several widths.

Number 3 is the narrowest type; Number 13 is the widest.

Number 5 is the size which fits the sewing machine binder and is therefore made in a wide range of colors, as well as black and white.

2. The edging around the top of a shoe, usually made of grosgrain.

3. A narrow fabric or tape, woven or cut-edge, used for piping on blankets and garments as well as on upholstery and carpets.

BISHOP SLEEVE: A wide sleeve similar to that of a bishop's robe.

BI-SWING: A sport jacket in which the back is made with a gusset or inverted pleat from the outside tip of the shoulder to the waist.

BLANC: Any bleached French dry goods, irrespective of the material.

BLANKET STITCHING: Used as a trimming on blouses and dresses, and also to protect the edges of heavy woolen materials and to prevent them from fraying or "loosening."

BLIND STITCH: This is used to fasten on trimming or bias bands where the stitch must not show on the right side of the goods. When finishing hems, it is applied by machine.

BLOOMERS: 1. Loose trousers gathered about the knees, originally designed to be worn by women engaged in athletics.

2. A woman's undergarment of similar design.

BLOUSE: A loose waist or bodice of varying type and design which extends from the neckline to the waistline or below. It may be worn inside or outside of the skirt, may be loose or tight fitting, and a belt may be worn with it. Peasant smocks are on the order of blouses since they have the fullness or bulge noted in the majority of blouses.

BOBBIN SPOOL: A spool with a head on both ends. It holds the yarn or thread for spinning, weaving or sewing.

BODICE: The portion of the form from the waist line to the neck. The beauty of line in dress depends a great deal upon the balance the garment shows when fitted to this part of the figure.

BOLERO: A short jacket that may be tight or loose fitting which sets slightly above the waist line. It is made with sleeves or is sleeveless and is usually designed in harmony with the rest of the costume. This popular apparel originated in Spain.

BOMBE: The French term for dressmaking and embroidery work which shows puffed or rounded areas.

BORDE: 1. French for bound, bordered or edged.

2. A narrow metallic thread galloon used in upholstery.

BORDER: The outer edge of a pattern or cloth; the selvage.

BORDER LACE: Merely an edging.

BOUND BUTTONHOLE: A slit in the material large enough to receive various size buttons. It is bound with one piece of material and forms a clean finish on the right side.

BOUND CURVES: Curved edges or scallops which are bound with bias strips to finish the edges or to add beauty to the article. The bias strip is applied to the face of the material, then turned under and stitched, leaving about one-eighth of an inch of bias showing.

BOUND EDGE: To cover or bind the raw edges of cloth — flat-bound, half-and-half bound, narrow-bound, etc.

BOUND POCKET: So called because the pocket opening is bound on the principle of a bound button hole. The pocket section is a separate piece, either of lining or of the same material as the garment, and is arranged and finished on the inside of the garment between the outside and the lining.

BOUND SLIT OR SLASH OPENING: A slash opening which when used at the center, back, or front neck is bound with a continuous bias strip to finish the edges. Slit pocket openings are also bound at times. Slit openings are used at the center front, center back, at the lower edge of sleeves, etc.

BOUTONNIERE: A bouquet worn in the buttonhole.

BOUTONNIERE, POINT de: A buttonhole stitch used in hand-made point laces.

BOX FRONT: A plain unfitted front of a garment.

BOX PLEAT: A pleat showing a rightwise and leftwise fold used mainly on skirts and the lower parts of dresses. Box pleats are made in various widths and are stitched partly down the edges to keep them in place.

BRAID: Any material made from textile fibers used for binding or trimming in widths up to three or four-inches. Braid may be woven, round or tubular, or plaited flat. Some braids are: church lace, cordon braid, crochet braid, Grecian braid, fancy, French, Hercules, glacé, Russian, skirt, star, etc.

BRAIDING: Ornamental needlework by sewing braid over cloth or braid that is formed into lace and similar work. Braiding means to entwine, interlace or weave together three or more yarns or threads.

BRANDENBURG: The braided, ornamental loop or frog used to fasten parts of a garment to robes, jackets and naval officer's capes and coats.

BRASSIERE: A close fitting foundation undergarment which gives shape to and supports the bust. Made of cotton, rayon, silk, or nylon it is also known as bra, bandeau or uplift.

BRIEFS: Women's tight fitting pants.

BRIER STITCH: A type of feather stitch.

BUCKLE: A device made of various elements used on the ends of belts for the purpose of securing and fastening the belt into position. They are sometimes made of metal or leather and are used as a decorative feature on handbags, shoes, etc.

BUSHEL: To alter, mend, repair, remedy or finish-off outerwear garments. Operators who do this work are known as bushelmen or bushelwomen. A tailor's thimble is sometimes called a bushel.

BUSTLE: A type of pad that is worn on the back below the waist by women to give fulness to the skirt; popular in the cycles of fashion.

BUTTON: A device for fastening or ornamenting articles of apparel; it is usually round and is designated in the trade according to the composition, purpose, shape or style. Examples of buttons are bone, cloth, coat, cup, flat, four-hole, gilt, half-round, hard-rim, horn, ivory, leather, mother-of-pearl, overcoat, pants, quarter-round, shank, two-hole, uniform, vest, wood.

BUTTONHOLE STITCH: A stitch with a double purl used to finish the edges of tailored buttonholes. This protects the material from raveling when it comes in contact with the button. Also used in laces and open-work embroidery.

BUTTONHOLE TWIST: 1. Cotton, silk, rayon or nylon thread given particularly hard-twist for stitching buttonholes since rigid resistance is encouraged through wear.

2. A thick, plied cotton thread of 24 strands used to support the edges of buttonholes.

C

CAB, CABBAGE: English term for tailors' clippings.

CAMISOLE: 1. A kind of corset cover, usually loose-fitting and often trimmed with ribbon and lace with straps over the shoulders.

2. A short negligee jacket for women.

CAPE: A sleeveless garment worn by men and women. For women, it is cut as an evening wrap, beach wrap and a street garment; for men, it is used chiefly in military circles.

CARTRIDGE TUCKS: A series of tucks arranged in the material to resemble a military cartridge belt. They are used to give a military effect to coats, skirts, sleeves, etc. The effect is most pronounced in times of war.

CATS-AND-DOGS: Miscellaneous clothing merchandise of more or less doubtful value.

CHAIN STITCH: A basic stitch, sixth in importance in the art of sewing. It is made by connecting loop stitches forming links as in a chain. It is much used in embroidery. In crochet work, the stitch is made by catching the thread around a hook and pulling it through a thread loop. Repeating the process, over and over again, results in the chain stitch effect.

CHEMISE: A loose undergarment worn by women to cover the torso.

CHUKKER SHIRT: A popular polo shirt made with open neck and short sleeves. The cloth is made of cotton, silk, synthetic or mixture yarns. It comes in colors, in printed effects, and in white.

CIRCULAR: A flared edge, commonly used on the lower edge of skirts, dresses, gowns, etc. Garments designed with circular lower edge, usually are finished with a narrow hem at the bottom.

CLEANER: One who cuts loose threads from the seams of a finished garment and cleans spots with a cleaning solution. An operative handles the garment before the examiner.

CLOAK: A loose outer garment or wrap worn by men and women. The name is derived from the French, cloche, meaning bell. Many cloaks are bell-shaped, hence, the connection.

CLOCHE: The bell-shaped crown headgear worn by women. The brim of the hat may be even but turned down to suit the wearer. Also known as cloche is the type of bell-shaped hat which has a short brim front and back with the sides somewhat wider.

CLOSE OUT: Reduced merchandise for quick sale.

CLOTH BUYER: He should have a knowledge of the raw material, construction, color, and finish of the fabrics he buys. The raw material for the cutting-up house is the finished fabric in cut or bolt form. Cloth should be judged for certain working properties — handle or feel, drapability, crease-resistance, shine with wear, clinginess, sagginess, etc. Manipulative properties are important in knowing how to cut, to fit, and to sew and trim the garment.

CLOTH CUTTING MACHINE: A machine for cutting numerous layers of cloth simultaneously. The machine frame, mounted on casters or runners, houses an electric motor, and a rotary or reciprocating knife; the latter cuts the material as the machine is pushed over the cutting table through the material.

CLOTH FINISHING: Bringing cloth back to its natural or desired finish as it was before sponging.

CLOTH FOLDER: A machine for folding lengths of cloth into a convenient form, usually yard long folds.

COAT: A form of outer garment, chiefly one worn by men covering the arms and upper part of the body.

COAT OR SUIT, POINTS TO LOOK FOR IN WELL-MADE:

1. OUTER FABRIC: It should be firm enough to allow for good tailoring and checked for preshrinking and color-fastness.

2. TRIMMING: Quality trimming should be used and buttons should be satisfactory and well sewn to the material.

3. INTERLINING: Hair canvas should be used in preference to "deadweight" cotton, hopsacking, percaline or burlap. The hair canvas should be resilient. The interlining should be checked for crease-proofing, wrinkle-proofing, crush-proofing and pre-shrunk fabric should have a set-finish.

4. TAILORED: The back of the waist-line should be properly taped to prevent stretching; lining should be hand-sewn and the interlining correctly sewn-in and taped at the edges.

The lapel should have a soft, smooth, pleasant roll and lie crisp and flat.

The collar should be turned in so that it fits the neck without a bulge. Armholes should be reinforced to keep their shape. Sleevecuffs should be reinforced at the wrist. Good quality shoulder pads should be used and firmly tacked into place.

Pockets should be well reinforced to withstand wear; the back section of the pocket should be faced with the suiting fabric. If patch pockets are used, attention should be given to the manner in which they curve to conform to the body shape.

Button-holes should be accurately and carefully made. Jacket hems should be even. Hems should be such that allowances can be made for lengthening. Seams should be treated to prevent raveling.

COAT FRONT: Trade term for a built-up stiffening or shape-retaining interlining for the fronts of coats, made of stitched layers of haircloth, felt and canvas.

COATING: 1. Tailoring term for all fine woolen or worsted fabrics especially suitable for dress-coats, such as broadcloth, crepe, unfinished worsted, vicuna, refines, etc. The term is also applied to overcoating.

2. Any fabric used as a coating.

3. The application of some material which is used to coat textile fabrics such as oilcloth, rubberized fabric, etc. Lacquer, oil, resin, synthetic resin, linseed oil, cork, and plastics are among the various coating materials used.

COCKING: Tailor's term for critical inspection of finished garments for discovery of mistakes — derived doubtless from an affected manner of squinting for "cocking the eye" on the part of the zealous examiner.

COLLAR: A sectional part of a garment that sews to the neck-edge to form a decorative effect. When attached it forms part of the garment and is usually of the same material as the dress or blouse. When used separately it is usually of contrasting material and can be detached for cleaning.

COMMISSION MERCHANT: One who sells textiles for a large area or district. This area may be a city, county, state or several states depending upon the local conditions. The agent may be an individual or a firm who sells the article in his own name or in the name of some mill, domestic or foreign. The commission unit has the power of possession, management, control and disposal of the goods in question. The merchant works closely with apparel houses and department stores.

COMPARISON SHOPPER: A department store employee who checks up on other stores.

CONSTRUCTION LINE: The style lines of a garment, so named because of the need for sewing or constructing the parts together to make a whole.

CONSUMER GOODS: Economic goods that directly or indirectly satisfy wants of human beings, such as food, clothing, shelter, transportation, fuel, tools, accessories, adornments.

CORDED PIPING: It is used as an edging on bathrobes, beachrobes, bed spreads, slip covers, etc. It is made by inserting the cord between a narrow bias strip and stitching it securely in place. It is then applied to the edge of the garment the same as plain piping or it can be included in the seam. Corded piping comes in various colors and thicknesses.

CORDED TUCKS: Tucks which have a cording enclosed between the folds. It is used as a style effect whenever tucking is the outstanding feature of the style.

CORDING FOOT: A one-sided, sewing machine presser foot. It is used when sewing close to an edge whenever a cord is used.

CORSET: A close-fitting, reinforced undergarment, reaching from the bust to below the hips worn by women to support the body or mold the figure.

COUTURE: French for a dressmaker, seamstress or needleworker who caters to the more exclusive trade. The meaning of the term has become dignified to the extent that it now signifies any outstanding dress designer, man or woman, who is usually located in Paris, Hollywood or New York. Most coutures are owned and operated by the couturier or couturière.

COUTURIER: A male designer of women's clothes for exclusive stores and shops.

COUTURIERE: A designer of women's clothes of the expensive type.

COW CATCHER: A salesman who hogs all the customers.

CRAVAT: 1. A lace material or some finely woven cloth used as a covering and decoration for the neck prior to the introduction of neckties.
2. Another name for a four-in-hand necktie.

CREASE LINE: A tailoring term impling the:
1. Line along which a coat collar is folded.
2. Place where a lapel or revers is turned.
3. Horizontal line in the center of trouser legs, front and back.
4. Place where any crease may be considered necessary or fashionable.

CROSS STITCH: A basic decorative stitch used in the art of sewing. It is made by one stitch crossing over another to form an X resulting in a perfect square. It is used on children's garments, dresses and linens.

CRUMB: A picayune buyer or a petty individual.

CUFF: Primarily an attached or detached lower section of a sleeve. When attached it forms a trimming which is usually of the same material; however, a contrasting combination may be used.

When detached, it is made chiefly in contrasting material and is removable and may be supplemented by other cuffs.

Cuffs are also used on men's shirt sleeves and trousers.

CULOTTE: Also known as a divided skirt, it is an informal trouser which has full leg portion to simulate a skirt. It is used for sports wear.

CUMMERBUND, KUMMERBUND: A shawl or wide ribbon usually worn around the waist or wrapped around the body. Most often worn with summer formal wear. Wide ribbons sometimes worn by diplomats and state functionaries at formal occasions are known by this name. The ribbon is worn diagonally on the chest.

CUSTOM-MADE: Made or done to order, as custom-made clothes.

CUTAWAY COAT: A coat with skirts tapering off from the front waistline to the coattails.

CUT-FIT-TRIM: The essential operations necessary to make a complete garment ready for the consuming public, the ready-to-wear trade. Also called Cut-Make-Trim.

CUTTER: 1. A person employed in the wholesale garment industry where specific work is cut out on garments in single or quantity lots. The cutter piles layers of material, one upon the other, then places the marker or layout of the pattern on top of the layer of goods and proceeds to cut around the outline of the pattern with the electric cutting knife or shears.
2. The operator in tailoring who prepares the measurements and patterns for the chopper.
3. In the ready-to-wear clothing business, the cutter lays out the pattern on the cloth, cuts the material, either by shears, electric cutting machine or long knife, corresponding to the chopper of the merchant tailor.
4. The operator in shoe manufacturing, who lays out the patterns on the leather and cuts therefrom the vamps or other parts of the shoe.

CUTTHROAT: A price cutter.

D

DARN: 1. To mend, as a rent or hole, with interlacing stitches of yarn or thread.
2. To sew with a stitch like darning, as in embroidery or lace making.

DARNING: Correction of defects, imperfections and damages in materials by thread and needle. Done in the mill and at home.

DART: The means whereby surplus material is reduced to obtain a closer fitting. The size of darts varies, depending on their position on the garment. Darts are made by stitching together two lines converging to a point. When used on the sleeve cap, they form an extended shoulder effect. When used at the underarm, shoulder, and waistline they help to fit the bodice over the curvature of the bust.

DEADBEAT: A credit customer who does not pay.

DECOLLATAGE: Of the low-cut neck or yoke variety used in dresses.

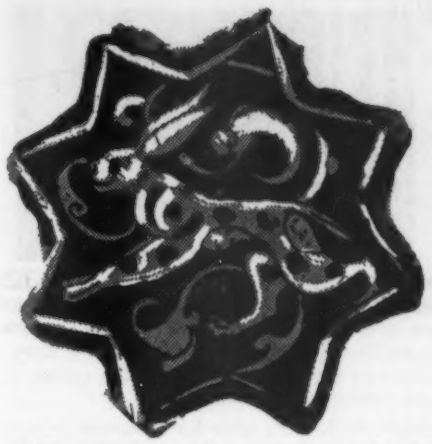
DEGAGE: Disengaged or free and easy; implies necklines in women's wear on the order of decolleté or deep decollétage.

DELINEATOR: One who writes fashion and style copy and is supposed to be able to prophecy, more or less, what the coming vogue will be in apparel and accessories.

DEPARTMENT STORE: Found in practically all places where there is a settlement of people, large or small as to numerical size, from the large store of the big cities to the general store found in the villages and hamlets. This store is the clearing house for all kinds of textile articles and meets the economic law of supply and demand, mass production, uniform sizes and the question of retailing, the largest single industry in this country.

The greatest amount of business done in any department store is from retailing textiles and its accessories.

DESIGN: 1. The complete plan or motif in a cloth from which one repeat of the pattern may be seen and the texture counted as to the number of ends and picks per inch in the goods.
2. A preliminary sketch, plan or pattern for something to be made into a finished article such as a coat, dress, hat, etc.
3. The figured arrangement or pattern in a textile material.



4. The selection and arrangement of parts, ornament and construction to make the completed article such as a suit, ensemble, etc.

DIAGONAL BASTING: Slanting stitches used to secure lining to the outside material; sometimes used as temporary stitching.

DIAMOND STITCH: An embroidery stitch in which the stitches run diagonally at opposite directions to form small diamond effects.

DICKEY: 1. A false shirt front or bosom.
2. A workman's loose jacket of coarse linen.

DINNER JACKET: An informal evening dress coat without tails; known as a tuxedo.

DIRNDL: A bodice dress with full, gathered skirt in which the silhouette resembles the pioneer women of this country.

DOG: An undesirable piece of merchandise.

DOLMAN: 1. A jacket worn as a cloak by Hussars.
2. A cape-like wrap or coat with the Dolman sleeve.
3. A long outer garment with close sleeves, and open in the front.

DOLMAN SLEEVE: A sleeve fitted smoothly into the armhole, and large enough to extend almost to the waistline. It gives a cape-like outline, and is often held snugly at the wrist.

DOMESTICS: Name given early in the nineteenth-century to materials and fabrics made in this country to distinguish them from imported materials and fabrics.

DOT: A small circle used for embellishment on textile fabrics. It may be woven into cloth on the swivel, lappet or clip-spot method; it can be printed onto cloth by the flock dot method, or the dot may be achieved by the resist and discharge methods of printing. Effective in many types of dressgoods.

DOUBLE BREASTED: A coat or jacket effect which shows the overlapping of the one front over the other front; the effect has a double set of buttons but one set only is used for buttoning purposes.

DOUBLE STITCHED: An edge or seam finish obtained by stitching twice in parallel rows of stated width, as "¼-inch double stitch."

DOUBLE STITCHED SEAM: Same as cord stitch but stitched twice and with a larger underlay or outlet for the second row of stitching. Also called lap stitch.

DRAP: The French equivalent for the English word "cloth" or "stuff," and generally applied to fabrics of wool or silk.

DRAPE: The manner in which a fabric falls when hung or placed on a form, frame or manikin. Stiffness or draping quality is now measured by the Drapeometer. Draping will readily show if a material is to be used in a form-concealing or a form-revealing garment.

DRAPER: English term for a custom tailor. A skilled dressmaker or designer who fashions clothes in an expert manner, taking into consideration the silhouette, draping qualities of the fabric, and the cut-make-trim of the garment. The term originally meant one who sold cloth by the piece.

DRAPER, APPAREL: One who drapes muslin for pattern and then adjusts the cut cloth to the figure or model. The draper must possess a feeling for line and form absolutely necessary in addition to a knowledge of the workability of fabrics.

DRAPING: Arranging cloth in folds so that it will hang well.

DRESS: 1. Garments and articles of apparel and the art and science of wearing them by human beings; chiefly outer attire.

2. A particular type of raiment for some festive, formal or other social event.

3. Outer garments worn by women and children; cut in one or more pieces, the garment is fastened at the waist-line and a belt may or may not be worn with it.

4. A distinctive manner of dressing — the contrast between the garb of a cowboy and a white collar worker; a Spanish peasant and a Chinese peasant.

5. In the broader sense, dress consists of hat, coat, jacket, trousers or dress and all other items which go to make up the well dressed man or woman.

DRY GOODS: Marketing term for textile fabrics; cottons, woolens, rayons, laces, etc.

DUMMY: A figure on which clothes are displayed; a form; a manikin.

DUMMY BUTTONHOLE: Not cut through but stitched on the surface only, for purposes of ornament.

DUMMY TRY-ON: A basted-together try-on of linings and interlinings fitted to the customer while the actual coat is being made up without the try-on or fitting. Also known as bluff try-on, it is used by cheaper tailors to save the expense of an actual try-on.

E

ECHANTILLON: French for a small swatch or sample of fabric.

EDGE BASTER: In ready-to-wear clothing manufacture, a workman who finishes the work begun by the straighteners, underbasters and edge operators, by turning in the outer part and facing (of a coat) and basting the edges preparatory to final felling and stitching.

EDGE FINISH: A term applied to toweling bought by the yard or with edges finished with hemstitching, scallops or plain hems; the latter gives the best service.

EDGE OPERATOR: In ready-to-wear clothing manufacture, a workman who does only the first seaming of coat edges.

EDGES: The edge of coats, waistcoats and other apparel are finished according to some manner of making and finish; some edges used are: blind, bluff, braided, bound, corded, double-stitched.

EDGING: Narrow lace, embroidery work, ribbon, braiding, etc., used as trimming on dresses, under garments, layettes, carriage sets, etc.

ELASTIC: A rubber band, cord, fabric or thread which has springiness, flexibility and resiliency. There are several types of elastic used in the textile trade today: lastex, cut-rubber yarn, extruded latex, filatex, rolled latex and laton. These elastic yarns are used in belts, garters, girdles, gloves, shoes, sports wear, suspenders, etc.

ELASTIC GORE: Elastic tape made with rubber threads and used for the sides of shoes.

ELASTIC LIMIT: That point where the elasticity of a material ends and ductility or permanent elongation sets in.

ELASTIC WEBBING: Narrow fabric made with rubber or elastic threads as noted in belts, garters, suspenders. Lastex for suiting fabric is a development from elastic webbing. It is possible to make elasticity in either direction depending on the weave used in the cloth construction. Much foundation garment fabric is now made with elastic yarn.

ELASTIC YARN: A yarn possessing a high degree of elasticity. Usually consisting of a core of rubber covered with cotton, rayon or other material. Used in garters, corsets, foundation fabric.

EMBROIDER: To ornament textile materials by needlework which embellishes the design and appearance of the article.

EMBROIDERING FEEDER ATTACHMENT: An attachment to a power-driven sewing machine, used to embroider some fabrics with colored thread; consists of a rubber-tipped, inverted cup, in place of the regular presser foot, that, while moving back and forth automatically, can be moved from side to side by a hand screw.

EMBROIDERY CLOTH: English cambric used for embroidery foundation.

EMBROIDERY COTTON: A cotton thread of varying ply, rather slack twisted and used for decorative needlework. Some of the cotton is known by the initials or name of the manufacturer, as D.M.C. or Clark's O.N.T., etc.

EMBROIDERY, EYELET: Eyelet work which is oblong, round or square, finished by covering the edge with close overcasting or buttonhole stitches.

EMBROIDERY MACHINE: A power-sewing machine designed to feed and sew in any direction, as desired by the operator. The direction of sewing is controlled by means of a hand-operated crank that rotates the needle and feed mechanism.

EMBROIDERY SILK: Loosely twisted or untwisted silk yarn of several filaments or ply used for embroidery work.

EMERY: A special stone used for sharpening and polishing. It is commonly used to sharpen knives, scissors, needles, etc.

ENDROIT: French for the face or right side of a cloth.

ENSEMBLE: A costume which consists of blouse, skirt, dress and coat, harmoniously designed for the occasion. All the parts are collectively referred to as an ensemble.

ETON COLLAR: A folded shirt collar, usually of white linen of medium height stand, but with a broad turn-over of nearly uniform width all around, folded at an angle; worn by boys.

ETON JACKET: A short jacket without collar or lapels, reaching only to the waist line, first worn by the boys of Eton College.

EVEN BASTING: A stitch that is used for basting seams. The stitch is the same length on both sides of the material.

EXAMINER: One who examines the garment for blemishes and faults in stitching and general finish. Examining a garment is the last operation done prior to shipping.

EYELET: A small hole or perforation made in series to receive a string or tape. It is worked around with a button-hole stitch.

F

FACING: 1. Tailoring term for an underlying or overlying strip or reenforcement of material, the same as, or different from, that of the garment as:

A. The strip along the inside of coat openings which also form the face of the lapels or revers;

B. The strips of goods inside the openings of pockets so that the eyes shall not be offended with lining showing through;

C. The covering of silk laid on lapels or revers, to the edge or to the buttonholes;

D. The contra-colored cloth, showing on the turned back skirts or revers of old-time military coats;

E. The strip of cloth extending all around the inside edges of a waistcoat from neck to bottom side seam, which is sometimes of undercollar cloth for the sake of a thinner edge.

FAGOTING: An open seam stitch used to join together bands, folds and ribbons. It forms a decorative effect and can also be done by drawing threads as for hemstitching, and catching the remaining threads together by interlacing the threads.

FASHION: The way or manner in which apparel, an accessory or an adornment is made without regard to prevailing styles. New fashions make new styles which are supposed to portray the general choice and acceptance of them by the well dressed public. All fashions are styles, but all styles are not always in fashion.

FASHION AND STYLE: Fashion and style are very broad terms. Practically "everything" may be classed as a style. There are styles of chairs, clothing and apparel, automobiles, faucets, fur coats, pipes, shoes, etc. One can, for example, make or style a line of bottles in many ways. They may be large or small, wide-mouthed, capillary, measured, fancy, blown, etc. The style of a bottle or a textile is nevertheless, only important with regard to the relation of its use.

To style a bottle or a textile properly one should bear in mind the use or work expected of the article. Oftentimes, a bottle or a textile intended for some definite use, may be changed slightly to conform to some other kind of usage or service. The style then becomes adaptable to another accepted use. In short, style may be said to cover every manner or method of making an article.

Fashion is a prevailing style. It is spoken of in the textile and apparel trades to include all types

of clothing — blouses, caps, coats, costumes, ensembles, sleeves, sportswear, suits, accessories, etc.

Fashion suggests an approved style. It has been stated that there are about 17,000 styles of shoes and about 10,000 styles of hosiery and stockings. Not all of them, of course, are in fashion at the same time. Textiles, like shoes and hosiery, have thousands of styles; only the approved or the accepted ones, however, may be said to be in fashion at any particular time.

When an outmoded or passe textile regains popularity in the cycle of fashion, usually every seven or eleven years, the style will then become a fashion because it has been successfully promoted, brought to the fore-front or exploited by the couturiere. When adopted by the consumer — the buying public — the style become fashion is successful.

Cycle of Fashion

It may be said that many cloths or fabrics adhere to this cycle of fashion promotion. Fashion percolates from the top downward. What is acceptable to the 57th Street buying area will soon become the last word in the Fifth Avenue area below this exclusive section, to 34th Street, to 14th Street and then to the East Side. The range begins with the creation and then becomes the classic, the haute couture, the gown, the frock and lastly, the dress bought by the masses.

The 57th Street area is the greatest and most exclusive spot in the world for expensive clothes and accessories. The wealthy or leisure class may approve or disapprove of the latest creations in clothing and apparel. If accepted by this important economic buying group, the aforementioned areas will follow suit. And, every city has its Fifth Avenue and its East Side. High style is found in every city, town, village and hamlet. Thus, a fashion takes on volume aspect with mass production, uniform sizes, job specialization and progressive assembly to satisfy the latest in fashion and to make business for the textile plant and the apparel manufacturer.

Time is Measurement

A vogue is a fashion suggesting temporary prevalence or currency, and implies an up-to-the-minute fashion — the last word! Extravagant or even shorter-lived enthusiasm for textiles or garments may be called a rage or a craze-fad. Many fashions that are a craze are short-lived because of being overdone or because "everyone is wearing the same thing."

In brief, fashion is a style that has conformed to the established mode and has been accepted by fashion — "the conscious customers."

A stylist of fabrics is successful only to the degree whereby he can lay out goods to be made that will be in demand by the buying public, the buyers of fashion. A close observation of events, whims, contact with leading fashion centers, periodicals and an important couturiere — all these, together with a great amount of market experience make the master stylist. And, it all begins with an idea, the greatest thing in the mind of man, plus imagination to put the idea into concrete form.

FASHION AND STYLE, ECONOMICS OF: Refers to the marketing and merchandising of past, present and future styles which are or may become fashions. The question of raw material, construction, color, finish, buying and selling agencies, and the method of distribution to the public must be carefully considered from all angles.

FEATHER STITCH, FEATHERSTITCH: A variation of short blanket stitch. The stitch is made in groups which alternate from one side of an un-marked space to the other side; gives the appearance of a feather or branches from a main stem or vein.

FELLED SEAM: A seam in which the waste is turned under and stitched down to form a strong, flat junction.

FELLING STITCH: An over-and-over continuous stitch used to fasten linings onto the outer-body, to hold bindings to the edge, join under-collars to body, etc. The closeness of the stitches is regulated according to the purpose for which they are used.

FICHU: Popular method of wearing scarves draped around the shoulders and then knotted at the bosom with the ends of the scarf hanging loose. Also implies the ruffled drape effect on a dress or blouse bosom.

FINDINGS: A term applied to miscellaneous fittings such as buttons, snaps, eyes, and ornaments, that are sewed or otherwise attached to garments and shoes during manufacture.

FIRST PRESSING: The pressing of a garment prior to marking and sewing on the buttons.

FLARE: The surplus material allowed to a garment which falls in soft folds. This extra fulness forms a circular effect when spread. A flare relieves tightness in a garment and gives freedom of movement to the wearer. A style effect used on coats, cuffs, petticoats, skirts and slips.

FLAT FELL SEAM: A seam that lies flat with the material, has no extension, and shows two rows of stitching. It is commonly used on tailored garments such as boy's suits, pajamas, and work clothes, or wherever a sturdy seam is necessary.

FLAT FOLD: A method of rolling cloth without doubling.

FLOUNCE: A section or part of a skirt either circular or straight; generally used on petticoats, they are also used on skirts which from time to time are popular when made with a flounce effect.

FLOUNCING: Laces and embroideries used for flounces on dresses.

F.O.B.: Freight collect. (Freight on Board)

FOLD: To double or bend over. The crease in the material is caused by folding the full width in half or portion thereof. This could apply to almost any article or material that could be bent or doubled over thus forming a crease.

FORD: This type of apparel is chiefly wearable for all types and figures and has a slightly novel treatment of some popular theme. It is a fashion with an interesting story behind it, is becoming to young people and makes older women look and feel younger. Fords are adaptable to many occasions and are instantly and universally appealing.

FOUNDATION GARMENT: Made from silk, cotton, rayon, lastex and other yarns. It refers to a girdle, corset or corselet and is usually combined with bandeau or brassiere.

FOUNDATION PATTERN: Plain, basic pattern without fullness or designing lines; used for size only.

FRAYING: The slipping or raveling of threads, as of filling, from an unfinished edge of cloth.

FRENCH FELLING: A tailoring method of holding two pieces of fabric together such as the forepart and the facing of an edge. The parts to be joined are laid flat, edges even, right sides within. The needle is passed straight through, at right angles with the edge and close to it from underneath, upwards. The material is then turned right side out and the edge finished with stitching as desired, the felling being intended to hold the edge and prevent raveling.

FRENCH HEM: A finish made by turning the raw edges to the wrong side and catching the edge in a tuck made on the right side. This completely conceals the raw edge. It is used on the edges of fabrics that ravel and for inserting embroidery and lace bands; also used on the bottom of men's trousers.

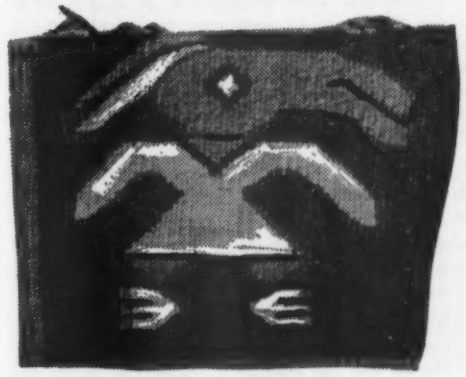
FRENCH INCH: Used in knitting circles in the determination of glove sizes 9.4 French inches equal 10 English inches.

FRENCH OR BAG SEAM: Stitching of the seam on the right side, one quarter of an inch wide, trimming closely to the stitching, and then turning the stitch on the wrong side for the desired width of the seam.

FRENCH SEAM: A seam which is stitched first on the right side of the goods followed by a second or final stitching on the back of the cloth. This type of seam is used on sheer material and commonly found on such garments as blouses, children's dresses and some under garments.

FRILL: A border or edging secured at one edge only, usually fluted or crimped like a very narrow flounce.

FRINGE: A trimming consisting of long or short projecting ends either applied or worked from the fabric itself. Usually found on curtains, drapes, sashes, uniform embellishment, etc.



FROCK: Supposed to be smarter or more chic than a dress, it is the principal outer garment of a woman or girl. A frock is more expensive than a dress; less costly than a gown, creation, classic or haute couture.

FROCK COAT: An outer coat, a former fashion for men, usually double-breasted and having skirts reaching about to the knees.

FROG: An ornamental looped fastening made of braid. It is used as a decorative accessory to secure pajamas, coats, cloaks, etc.

FRUIT CAKE: A nutty customer.

FUSING: The melting or melting together, such as the melting of an acetate rayon fabric by too hot an iron, or the melting of an acetate plastic with cotton cloth to make men's shirt collar cloth stiffer. The changing of a solid into a molten mass.

GAGE OR GAUGE: A device used as a guide to determine the uniformity of pleats, gathers, smocking, etc.

GALLOON: Narrow fabric of lace, embroidery or braid. Metallic threads are often used for ornamentation of the material which is used for trimming and uniform adornment.

GALLUSES: The early name for suspenders.

GARMENT: An article of clothing. Any individual piece of clothing worn to cover the body. It is most becoming if designed to suit the figure and the personality of the wearer.

GARMENT BIAS: Any edge which is neither a straight edge nor a true bias is known by this name.

GARMENT SEWING AND MENDING: Burns, missing threads, moth holes and tears may be remedied in the following manner:

1. If the damage is too serious, the affected area should be fixed by a commercial house which specializes in the work.

2. If the blemish can be fixed at home —

A. Remove all straggly, loose threads in the area.

B. Obtain yarn to be used for the sewing and darning from the selvage or some other part of the cloth — the seam or hemmed portion.

C. Actually weave in the warp threads according to the pattern.

D. The filling pattern should then be interlaced with the respective warp threads.

E. Remove the excess lengths from warp and filling threads.

F. Dampen and press the cloth well.

GARMENT SIZE: The complete uniform size specifications must be apparent at all times in order to enable all concerned to know whether the garments are correctly sized and full cut for the manipulation into a garment. The cut, fit and trim of a garment must conform to specifications which cannot be impeded by poor shrinking before manufacture.

GARTER: A band or supporting strap, usually an elastic narrow fabric, used to prevent a sock or stocking from slipping down the leg.

GATHERING: A drawing together of a fold made by drawing it up on a thread that is run through it.

GATHERS: A fullness used for style effect on a garment. They may be used on any part of a garment and the amount of gathering varies depending on the texture of the material. Gathers at the shoulder or waist are examples.

GILET: Originally was a waistcoat or vest and now signifies a sleeveless bodice worn in lieu of a blouse with suit or ensemble.

GIMP: 1. Covering cotton or wire with silk or rayon yarn for use in embroidery, lace or trimming.

2. Narrow strip of fabric used in trimming furniture; often has a stiffening of wire or heavy cord running through it. Gimp can be used to sew buttons on clothing.

GODET: 1. A piece of material, wider at the bottom than at the top, which is set into a garment for fulness or decoration. It is usually applied to skirts, sleeves, collars and peplums.

2. A glass or plastic roller over which yarn is guided downward into the centrifugal box in viscose rayon spinning.

GOFFER: To pleat, crimp, or flute, as lace, cloth, etc.

GOODS: Merchandise sold in textile markets, department stores, neighborhood stores, general stores, etc. Considered more or less synonomous with cloth, fabric, stuff, stock.

GORE: 1. A triangular piece of fabric set into a garment to give fulness to a part, as a sleeve.

2. A short piece of elastic tape, stapled to the back of a shoe ornament, by means of which the ornament is attached.

GOWN: 1. In all properties, characteristics, individuality and features it ranks next to the haute couture, creation, and classic in the most expensive women's wear apparel for evening wear.

2. A robe worn by clergymen.

3. The robe worn when a degree is awarded to an individual.

4. The covering thrown over a person in the barber's chair.

5. A sack overcoat, raincoat, or Chesterfield.

6. A night robe.

GOWNS, SELLING POINTS OF: These include color, fabric, sleeves or sleeveless, high or low backs, necklines, trimming and hand detail work. The quality of the material used and the techniques of the operatives are vitally important in the making of gowns, or for that matter, in the making of any apparel or garment.

GROMMET: A large eyelet clipped to material to provide drainage or ventilation, or as a bushing for cord passed through the fabric.

GUIMPE: A short blouse, with or without sleeves, often worn with a pinafore dress or to give fullness in the neck of a low-cut dress.

GUSSET: A small triangular piece of material sewn into a garment for reinforcement.

HABERDASHER: 1. One who deals in needles, pins, tapes, etc. Now implies a dealer in trimmings, accessories, linens, bindings and other small articles of dress.

2. A men's furnishing store for hats, shirts, ties, underwear, gloves, etc.

HABILEMENTS: Attire, costume, dress, garb.

HABIT: Outer garment costume, dress or garb often indicative of a particular rank, calling or pursuit. Examples are clerical garb, nun's veiling, riding habit cloth, spectator clothes, etc.

HALF-AND-HALF-BOUND: The edge finish where the braid is applied evenly back and front covering the edge, and stitched only along the outer edges of the braid.

HALF BACK STITCH: A stitch similar to a back stitch but having longer under-stitching thus making a space between the top stitches.

HALF LINED: Garments which are partially lined or skeleton-lined.

HAND FINISHED: The final trim or finish applied to some article of apparel. Much hand-finishing is done on dresses, underwear, slips, and other ready-to-wear garments.

HAND HEMMING: The finishing of a hem by hand. This is done by making a fold in the cloth any desired width and then proceeding to finish the work by using a stitch appropriate for the material.

HAND SEWN SEAMS: There are two types: French seam which is hemmed down and the Point Turc which is a flat decorative seam finish with the appearance of a double hemstitch.

HAND SHIRRING: A gathering operation done by hand. The gathers are held in place by rows of stitches, one under the other. The rows of stitches are spaced according to effect desired.

HANDWORK: Work done with the hands, as distinguished from work done by a machine.

HANGER: A wood or metal device from which garments are hung.

HAUTE COUTURE OR HIGH STYLE FASHION: A fashion which appeals especially to the smart, alert, style-conscious woman. It is often too new, extreme or unbecoming for acceptance by the average woman, whose taste in fashion is fairly well standardized. This fashion is always well designed but is suitable for only certain functions and within limited social circles.

The Parisian houses or salons, the home of fashion and style are outstanding; some luminaries in the field of Haute Couture are Alix, Balenciaga, Borea, Boulanger, Bruyere, Chanel, Creed, Dior, Fath, Francvrament, Lanvin, Lelong, Molyneux, Paquin, Patou, Piquet, Ricci, Rochas, Rouff, Schiaparelli, Vionnet, and Worth.

HEAD CHECK: A check with an advanced date to consummate payment without an immediate withdrawal of cash from the bank. Also a post-dated check.

HEM: A finish obtained by turning the raw edges under from ⅛ to ½ inch, and then making a second turn to conceal the first. Hems may be hand-sewn or machine-stitched.

HEMMER: An attachment to a sewing machine, for turning under the edge of a piece of fabric, preparatory to stitching it down.

HEMMING: A slanting stitch through the cloth and the fold; stitch slants on the right side of the goods. Used to hold folded edges in place as hems and facings.

HEMSTITCH: 1. To make a decorative finish by pulling out a number of parallel threads at the top of a hem, catching up an even number of the remaining threads, drawing the thread around them, and securing them by a stitch in the edge of the hem turn. The ornamental needlework is called hemstitching.

2. The stitch used to make this ornamental needlework.

3. To puncture the fabric with a large machine needle and to surround the perforation with stitches in imitation of hand hemstitching.

HEMSTITCHING: An ornamental stitch; when done by hand, a number of parallel threads are drawn and those remaining are fastened together in open sections in series. Hemstitching is also done by machine. It is used as an ornamental feature and is commonly found on handkerchiefs, hems, napkins, slips, table cloths, etc.

HERRINGBONE STITCH: The name for a catch stitch used in embroidery. It is used to form bands, and to fill in motifs and borders. For heavy stems it is taken close together.

HIGH FASHION OR STYLE: Any new creation, classic or fashion which is adopted by the leading fashion exponents; the "dernier mot" in the most exclusive current fashions.

HOOK AND EYE: A hook and eye shaped metal notion used in place of button and button holes. Hooks and eyes are generally used on plackets to close the side, back or front opening.

HOT: Highly saleable.

INSEAM: The inner seam of the leg of a pair of trousers, sometimes called the crotch seam; also the forearm seam of a sleeve.

INTERLINING: A lining between ordinary lining and the outside fabric of a garment. In winter clothing, such as coats and jackets, lamb's wool may be used for interlining as a resistance to cold.

IN-THE-DRAG: Tailoring term indicating that one is behind in his work and has to "pull out."

INCH: One twelfth of a foot or 2.54 centimeters. The inch is divided into halves, quarters, eighths, sixteenths, etc. Engineers often divide the inch into 10ths, 20ths, 30ths, etc.

INSET: A piece of cloth set or let into a garment.

INSERTION: Narrow lace that has a plain edge on wither side that will admit of insertion into a fabric.

INSIDE LINING: An extra lining given to afford additional body to a garment. It is usually made of unbleached muslin, comes in varying texture and quality, is sometimes known as tailor's canvas, and is used on the front of coats and jackets between the facing and the front.

INVERTED PLEAT: A combination of two pleats with the edges turned to each other so as to meet or nearly meet.

IRON: A hand or electric device used to press out wrinkles and creases in materials on an ironing board. Electric irons can be regulated to correct heat temperature to be used on cloths made from the respective major textile fibers.

IRONING BOARD: A flat, cloth-covered, tapering board used to press clothes.

JACKET: A term best used to describe a ladies' short jacket. It is a brief, coat-like garment, with or without sleeves, which opens down the front and extends below the hips. Many jackets are made so that the finger tips will reach to the bottom of the pockets, the lower portion of the garment extending a few inches below the bottom of the pocket stitching.

A man's jacket is correctly called a sack coat. However, different types of garments are described best by their own individualistic terms. For example: a man's smoking jacket or a sports jacket, describes a type of coat worn by men indoors, at meal time, or after meals. It is a comfortable type of lounging jacket.

JABOT: An ornamentation used on ladies' waists and dresses. Jabots are made in various materials and are usually worn down the length of the waist front. They are sometimes made of lace and are very decorative.

JIMPING: British term for pinking.

JOBBER: One who buys textiles in bulk from mills and then re-sells them to smaller dealers; really a "middle-man." He is paid for his services, gives term-payments, and makes his money from a "higher-price and less quantity" idea.

JOINING: The joining of two or more sections to make a whole.

KICK PLEAT: A variation of an inverted pleat to give breadth to a narrow skirt.

KIMONO: 1. A kind of loose robe or gown tied

with a sash, worn as an outer garment by Japanese men and women.

2. A similar gown worn as a dressing robe by women of Western nations.

KINETIC SILHOUETTE: A silhouette which shows muscular or kinetic action to demonstrate the effects of draping, clinginess, pleating and form.

KNOTTING: Lace-like fanciwork made by twisting and knotting threads. Knot-work may be decorative work consisting of or representing cords or the like interlaced or knotted. It can also mean a type of fanciwork made by knotting fine silk over crochet cotton or cord.

LABEL: A ticket or tag attached to any article. When attached to a garment it gives such information as size, price, color, style number, details for the consumer to follow, etc.

LADDER STITCH: It is made by running parallel or zigzag bars over an evenly wide space or by working the bars on the material to imitate the rungs of a ladder. Used in embroidery.

LAPEL: The front part of a garment which is folded back. It is commonly called a revers. In jackets and coats the collar forms a continuation of the lapel.

LENGTHWISE: This denotes the area covered by the warpwise thread; the opposite of crosswise.

LENGTHWISE FOLD: The fold or crease of a fabric formed by folding the material lengthwise. When folded, the selvages of the opposite sides meet each other.

LINCORD: A style of buttonhole for collars and cuffs having a line of heavy cord or thread passed and worked around the opening.

LINED: The inside part of any article; in garments the lining is usually made of contrasting material.

LINGERIE: First manufactured in this country in the Centennial Year, 1876, silk lingerie came into general acceptance about 1915. Rayon, however, has replaced silk at the present time in popularity.

Lingerie may be defined as women's intimate apparel such as panties, slips, etc.

Features of the quality of lingerie include cutting by hand machine, accurately proportioned patterns, reinforced seams, sufficient yardage and true bias. The latter is cut at the 45-degree angle and prevents riding-up, sagging, twisting and makes for better wear. The fit in lingerie is important since it brings comfort to the wearer.

LINING: The inside portion of a garment. Lining used in coats and jackets is usually made of crepe, satin, rayon acetate, Skinner's Satin, etc.

LINING FABRICS, MAJOR: 1. Clothing and Apparel: Alpaca, brilliantine, brocade, calico, cambric, chambray, charmeuse, cottonade, crepes of many types, crepe de Chine, crinoline, domet, duvetyne, flat crepe, foulard, Indian linen, Jacquard silks, lawn, madras, moleskin, net, organdie, percale, pique, pongee, rayon alpaca, sateen, satin, serge, silesia, soisette, suede cloth, Swiss, tarlatan, venetian, voile.

2. Casket and Box Lining: Chintz, flannel, plush, printcloth, sateen, satin, sheeting, velvet, velveteen.

3. Dressbanding: Buckram, grosgrain ribbon, self-fabric, tarlatan.

4. Fur Coats: Brocade, casha cloth, crepes, plaid flannel, velour.

5. Glove Lining: Eiderdown, flannel, suede, wool-knit.

6. Hats: Buckram, crinoline, mull, printcloth, sateen, satin, suede, tarlatan, venetian.

7. Interlining: Baize, cheesecloth, drill, jean cloth, wigan, wigwam, wool or cotton wadding.

8. Luggage: Brocade, cretonne, moire, sateen, satin, silesia, suede, venetian.

9. Neck Wear: Beach cloth of several types and textures.

10. Pocket Lining: Drill, duvetyne, eiderdown, flannel, moleskin, sateen, satin, silesia, suede, rayon fabric lining, venetian, velveteen.

11. Pocketbooks: Buckram, moire, suede, tarlatan.

12. Shoe Lining: Beaver cloth, cotton twill, drill, duck, eiderdown, flannel, gabardine, jean, osnaburg, slipper satin, suede.

LOOP: A doubling or folding of yarn, thread, or braid in order to make a ring or eye through which another cord or the like may be run through.

Blind loops are used on garments fastened with hooks and eyes to take the place of metal eyes. They are used when there is only one loop to be made, as at the neckline, on a slashed opening; also used in place of fabric loops, on the opening at the wrist.

Fabric loops are often suitable for buttonholes on openings where a buttonhole could not be used. They are decorative and easy to apply, and are especially appropriate for use on bound or faced slashes. Loops may be used from the dress fabric, of rayon, cotton, or other fabrics for decoration.

LOOPER: Part of the mechanism of a sewing machine that forms a loop in thread through which the needle passes to make a lock stitch.

LOOPS: They form a bend, curve, noose or ring and may be used with buttons in place of snaps, hooks and eyes and zippers. In lightweight fabrics loops can be used as fasteners where button holes are not essential.

LOT CARD: A card on which identifying information such as size, color, and lot number is recorded. The card is attached to bundles of material in process.

MACHINE BUTTONHOLE: Buttonhole made by machine instead of by hand; used on cheaper types of merchandise; while it is more uniform and neater than hand work, it is considered cheaper because it does not usually give as good service as the hand effort.

MACHINE PINKING OF CLOTH: This is done by a pinking machine which cuts swatches of cloth for the trade. The feature of the machine is that it gives a scalloped edge to the goods to prevent raveling of the edges. Pinking may also be done by hand pinking shears.

MAILLOT: From the French meaning tights; merely a plain, close-fitting, one piece bathing suit.

MAISON DE COUTURE: French for a dressmaking establishment.

MAKING THE LAY: The laying of paper patterns on cloth so that cutting may be done in the most advantageous way.

MANIKIN: A human model or dummy form used by garment manufacturers and dressmakers to fit and adjust garments.

MANNEQUIN: A costumer's model; a young lady who tries on dresses, coats, suits, etc., in order to display them. Interchangeable with manikin.

MANTEAU: A cloak or mantle; usually a woman's outer garment, chiefly one that is open in front and displays the skirt.

MANTILLA: The well-known head covering worn by women in Latin countries. It is made of heavy black, white or colored lace, arranged over the comb, worn off the face or as a veil. The term also refers to a lightweight cape or cloak.

MANTLE: A long, loose, sleeveless outer garment falling in straight lines from the shoulders, formerly a common article of dress for women.

MANTLE CLOTHS: British term which includes every description of material suitable for making mantles, capes, cloaks, etc., for both men and women.

MARCASITE: Highly polished steel or some other metal ornament that is cut very fine for the motif effect. Popular in jewelry decoration.

MARK-DOWN: To lower the price of an item.

MARKETING: The manufacture of an article suitable for sale either by demand or by creation of a commercial outlet. In textiles, the steps that must be followed from raw stock to consumer goods are: Raw material, carding and spinning into yarn, weaving or knitting (of the gray or loom goods), converting and finishing.

The following points are also of importance in the marketing of textiles and garments into merchantable goods — men, material, machinery, money, factory management and engineering, methods, job specialization and assembly line, mass production and uniform sizes for proper merchandising to cope with supply and demand.

MARKETING UNITS: The following show the units that may be employed in presenting textiles to the public: the broker, commission merchant, converter, department store, jobber, mill selling force for direct selling from producer to the consumer, resident buyer who may take care of group buying, retail salesman, wholesaler, selling agent, travelling salesman.

MARKING: Arrangement of the pattern pieces on paper or material. It is sometimes called a layout. All marking is done as economically as possible in order to save yardage in cloth.

MARKING GRAPHITE: A flat piece of graphite or chalk used to mark on either cloth or paper.

MARK-UP: To increase the price of an item. Also the term for a legitimate profit.

MATERIAL: 1. The units, parts, portions or substances of which an article is made or can be made.

2. Synonymous with goods, fabric, cloth, stuff, etc.

MERCHANT TAILOR: A tailor who keeps and sells materials for the garments which he makes.

MID-VICTORIAN: Referring to the style of garment worn during the reign of Queen Victoria, 1837-1901.

MOGADOR: A corded, plain weave material of a silk or rayon warp and cotton or linen filling to give it firmness or stiffness. This neckwear material comes in regimental, college, blazer, Algerian and Moroccan stripes, in a wide range of quality. Some Mogador is moired.

MOIRE: The wavy effect given to certain cotton, rayon or silk fabrics. The effect is often applied to taffeta since it adds to the appearance of the cloth. Moire goods may have permanent finish, drape well, give good service and seem to add to the stiff, regal type of cloth much used in evening wear. Ideal for the fall and winter crisp fashions.

MUFF: Separate, pillow-like or tubular covering for the hands, worn for warmth in fashion since end of 16th century. Made of woolen fabric, feathers, or fur. Now worn chiefly by women and children, but carried by men in U. S. as late as the 18th century.

MUFFLER: Originally a sort of kerchief worn by women to cover the lower part of the face either for protection against wind or sun, or for concealment. Now, an ornamental scarf or wrapper of wool, rayon, silk, etc. used in winter as a protection for the throat. Made in two styles, long and narrow or a large square.

MUFTI: Civilian clothes as distinguished from military.

NECKBAND: A band which goes around the neck, often part of a garment; chiefly, the band of a shirt to which a collar is attached.

NECKCLOTH: A piece of any fabric worn around the neck.

NECKERCHIEF: A kerchief for the neck.

NECKTIE: A scarf, band, or tie, commonly of silk or rayon, passing around the collar or neck and tied in front. Made in various styles, four-in-hand, bow, Windsor.

NECKWEAR: A general term covering the numerous varieties and styles of neckties, cravats, bows, ribbons, etc. worn round the neck.

NEEDLE: A small sharp pointed steel instrument with an eyelet at the edged top through which thread is passed. It is used for sewing.

NEGLIGEE: A decorative dressing gown made with flowing lines. Worn indoors, it may be held at the waistline by a ribbon, sash or belt. It is often called a kimono but has distinctive style features of its own. Silk and rayon are the materials generally used to make the garments which come in many colors, patterns, and styles.

NORFOLK JACKET: Not as popular as formerly, it is a hip length, single breasted, box front and back coat topped off by a belt. A yoke may also be used on the front and back of the garment. The coat does have some call today in boy's wear.

NUBIA: A type of ornamental scarf knitted or crocheted of soft fleecy woolen yarns, worn by women about the head and neck.

NUDNICK: A bothersome customer.

NUT: Overhead. "We have a large 'nut.' "

OIELLET: French for eyelet.

OPERATOR: A merchant who does things in a "big" way.

OUNCE THREAD: Also known as Nun's thread, it is fine linen yarn, made in the British Isles, and used in making lace and embroidery.

OVERCASTING STITCH: One of the basic stitches, third in importance in the art of sewing. A slanting stitch is used mainly to protect raw edges from raveling or to hold edges together.

OVERCOAT: A coat, commonly reaching to the knees or lower, worn over a suit, particularly in cold weather.

OVERCOATING: Material of any description suitable for being made into overcoats. Usually implies a rather thick, heavyweight fabric weighing 18 ounces or more per yard. Examples include melton, kersey, beaver, Montagnac, Whitney, Worumbo, fleece, etc.

OVER-GARMENT: An outer garment to be worn over others.

OVERHANDING: A short overhand stitch. It is made by short over-and-over stitches done close together. The needle is always inserted vertically. It is used to join selvages, eyelets, and finished edges.

Part II
of the
DICTIONARY
of
APPAREL TERMS
in Issue No. 12
of AMERICAN FABRICS

— XIITH CENTURY SCULPTURE

A BRIGHTER NOTE FOR WOOLENS?

World Wool Production and American Consumption Figures Are Crossing Paths, Leading to a Firmer Price Picture

A RECENT TABULATION of the wool and worsted situation not only domestically but throughout the world indicates that there may be a silver lining on the cloud . . . providing the cloud does not develop into a storm. At the present rate of domestic consumption, America will need somewhere between 350,000,000 and 450,000,000 pounds of raw wool (scoured), but not only are our own inventories low . . . the world stock of wool is rapidly vanishing and the production rate is dropping sharply.

Domestic inventories right now are at least 50,000,000 pounds below our predicted requirement. The 1949 domestic wool clip will total only about 120,000,000 pounds . . . which means that we will have to go into world markets to secure the minimum additional 230,000,000 pounds! This is the minimum requirement, but since inventories are already low and wool merchants must also go into the markets for stock, then the need is for even more than the 230,000,000 pounds.

The Joint Organization which was set up originally to hold back the war inventories in order to prevent a disrupted price structure, once held 1,800,000,000 pounds of raw wool; practically all of this stock, in the qualities we can use, has been absorbed. In addition, the U. S. Commodity Corp. reports that its own holdings of top grades are down to practically zero. The only alternate, therefore, is entering the world markets in free competition with other countries, for our necessary wool. We need approximately 20% of the total wool production of all of the nations which export wool . . . possibly more, if the production rate keeps dropping.

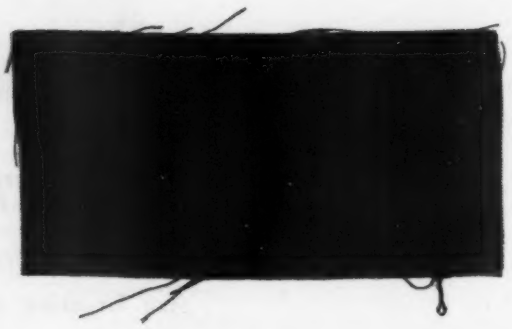
What this sums up to, obviously, is that the price structure of woolens and worsteds may soon follow the pattern outlined in the progress of both cottons and rayons. In both of these categories the first sharp shock of consumer resistance has already been absorbed; an actual shortage of desirable qualities recently resulted in a firming of the markets.

This may well happen to woolens and worsteds. It remains only to learn whether the producers of fabrics in this field will profit by their recent lesson. Will they adhere to a fixed standard of quality, content with a fair profit . . . or will they revert to the common wartime tendency to take advantage of a temporary situation by diverting their raw wool into shoddy goods? That is the cloud which hovers overhead; it has a silver lining, but only intelligence will determine whether the sun . . . or a storm . . . emerges. — THE EDITORS

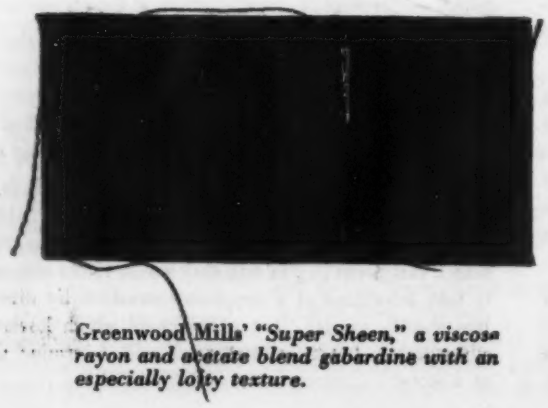
Portfolio of Fabric Fashion

Cyril Johnson's *all-wool 16½-oz. "Tivoli-Venetian" top-coating in a new shade for 1950. Boconized-treated for moth-proofing, it carries a 5-year guarantee.*

Anglo Fabrics' *jacket and skirt combination of 12½-oz. two-ply worsted. The same yarn colors are repeated in both fabrics.*



Matthew Ryan's *two-ply voile, Tebilized to ensure crease-resistance.*



Greenwood Mills' *"Super Sheen," a viscose rayon and acetate blend gabardine with an especially lofty texture.*

Reeves Brothers' *"Reevroy," an all-cotton pinwale corduroy in the new Cedar shade for 1950.*

LET THE BUYER BEWARE

Koko Nor wool goes to market in dramatic fashion: within the walls of the city of Tangar.

Each camel carries a pack of 300 Chinese catties (about 400 pounds). The merchant who buys the wool must take great care to deduct from the weight the burden of dirt and other foreign material that by some mysterious means becomes mixed with it en route. It is a case of "Let the buyer beware."

"Let the Buyer Beware"—can perform as a standard of selection in choosing a wool, its use or its finish. At American-London nothing happens via "mysterious means." THE AMERICAN WAY: an exclusive system of shrinking and conditioning wool and worsted fabrics, is a straight-forward, practical process that guarantees the best results on the basis of hard work—scientific research—and individualized attention.

There is no risk attached to investing in a quality process that can meet the test again and again. There is no risk involved when you depend on this unbeatable process that can finish best, thoroughly, and first.

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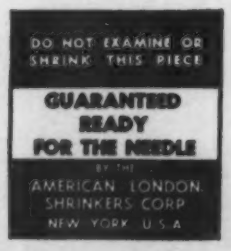

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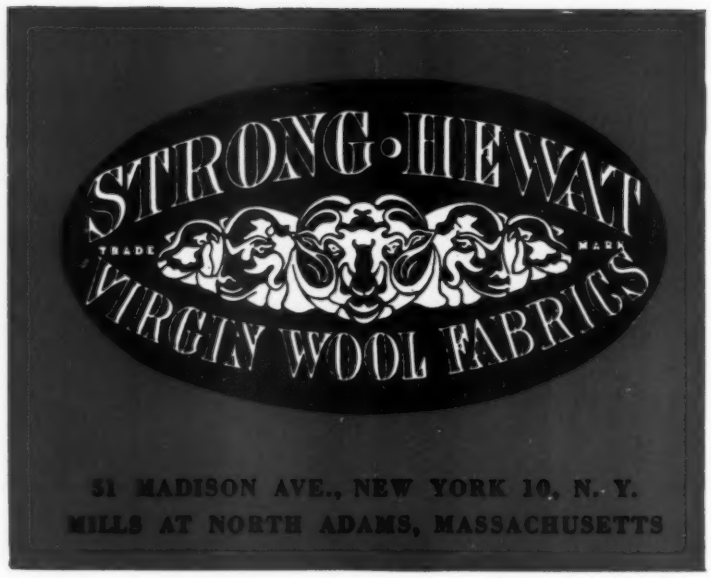

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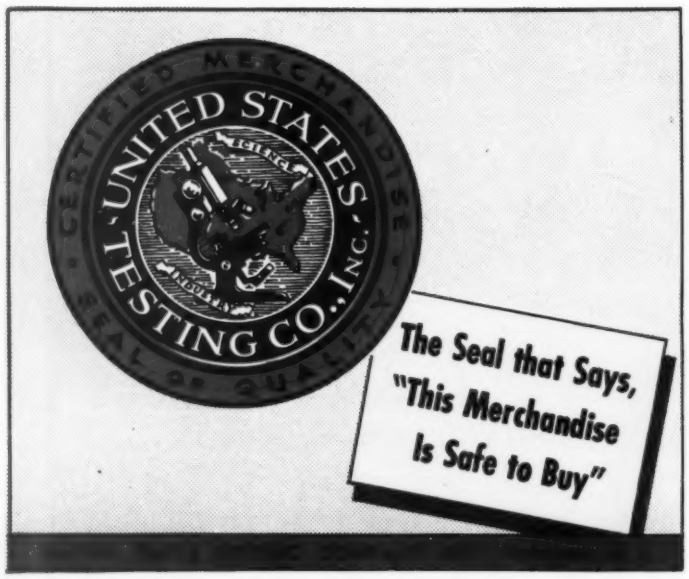

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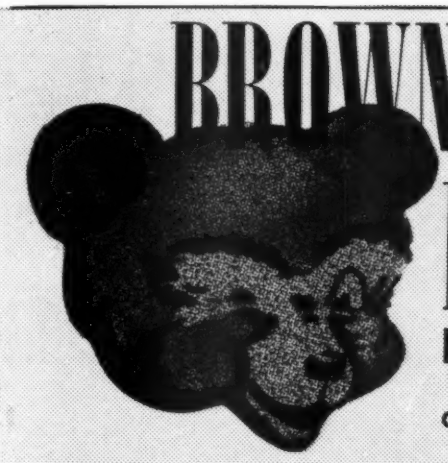

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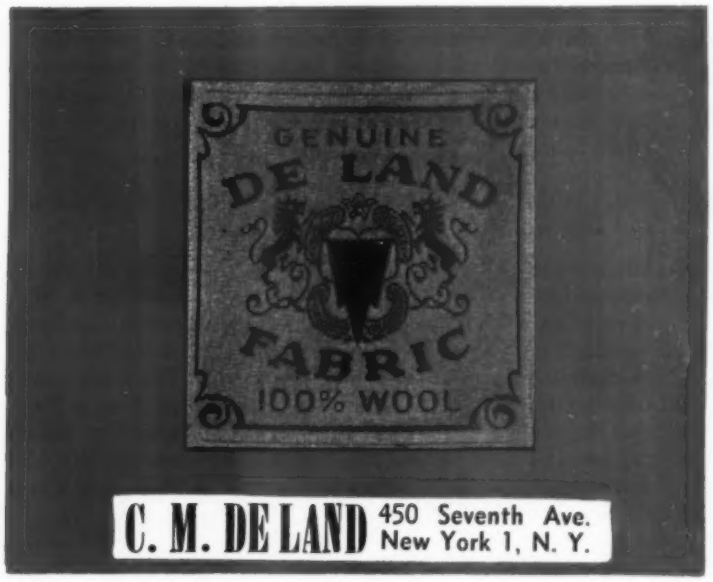

C. M. DE LAND 450 Seventh Ave. New York 1, N. Y.

THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk . . . all throw at Mrs. Consumer words and phrases as selling blandishment . . . all assuming that she knows what they're talking about. Sadly enough, it's gibberish to her. And so writer Cora Carlyle gathers a group of typical

Q. Is there any connection between a Bedford Cord fabric and a Pique material? I am chiefly interested because of a statement I heard recently that a Bedford cord always runs in the warp or lengthwise direction and that true pique material has the rib in the crosswise direction. All pique I have seen in stores has the rib-line running in the lengthwise direction. How come?

A. The terms Bedford Cord and Warp Pique may be considered as interchangeable. The weave construction is the deciding factor: a plain weave base construction is used and the wales, cords or ribs do run in the lengthwise or warp direction. The filling is inserted as follows: two picks weave plain in the first wale and float under the second wale. Then, two picks float under the first wale and weave plain in the second wale.

Each wale is separated by two warp ends weaving plain throughout, one plain end on each side of the wale or rib. Heavier threads may also be used under each wale to increase the fabric weight. Thus, the wales, ribs or cords run in the warp-wise direction.

The Regular or True Pique weave, which is the true construction, uses a plain weave base and the ribs run from selvage to selvage in the goods. Two warps are used to make the material; one is face warp, the other is binder warp.

The face warp weaves plain weave throughout the fabric. The binder warp is woven tight in the loom and is raised on the face of the cloth at specified intervals, pulling down the face of the cloth at that point, to make the rib or wale. Stuffer picks of heavier yarn are also used to increase the weight and to present more of an embossed or cord effect.

It is a fact that the term pique is more popular than the term, Bedford Cord. The former term is short, catchy and possibly the term, because of its French origin may have something to do with its acceptance for fabrics of this type which may have a rib in the warp direction or in the filling direction. In weave formation, however, true pique has the rib-effect in the crosswise or filling direction.

Q. What is the connection between chops or chop marks and silk which comes from the Orient?

A. Chinese and Japanese silk merchants use what are known as chops when they ship silk bales to any part of the world. The chop is a trade mark and each silk reeler has his own chop marks. It is by these chops that silk may be distinguished as to grade — excellent, good, medium or poor. This trade mark tells the story of the silk in the bale and there will be at least one chop mark in each bale. The mark has notations in either Japanese or Chinese and English and the consignee can tell just the type of silk to expect by reading the words and symbols on the printed label.

Some Chinese marks are black lion, anchor, condor while some Japanese marks will portray a dancing girl, chrysanthemum, stork, etc. Chop marks are of ancient origin and other contributors in the famed history of silk have been furnished by Arabia, Egypt, Persia (Iran) and the Byzantine Empire.

Q. Recently a speaker at our club, in talking of silk, mentioned the words — "lousy silk." Since he did not elaborate I am wondering if he was merely facetious in this remark. Can you enlighten me, please?

A. There is a type of silk known as lousy silk. This type shows defects in silk yarn or silk fabric. Numerous little specks are observed in the fibers and they are caused by the fibers splitting and curling up, a bane to the silk manufacturer.

Q. I notice that the inside of my suede leather gloves is smooth, yet the outside has an appealing "velvet" surface. How is this possible?

A. To produce the soft suede outer surface, the leather processer "buffs" the surface — that is, he holds it against a revolving wheel covered with emery cloth. Skill is vital to keep the depth of the nap even. This process does not weaken the leather since it is done on the flesh side, while the strong or "grain side" is not touched.

Q. I was caught in a shower, in my new moire dress. Wherever water touched the material, the moire design disappeared. Is it possible to restore the effect?

A. The moire effect was unfortunately of the non-durable type which water or dry cleaning will dim or remove altogther. In buying moire, be sure to ask if it is "durable." Some fabrics will take the durable moire naturally, others need a durable moire finished added in order to hold the motif during the life of the garment. You will do well to always insist on a rayon acetate fabric when purchasing a dress with moire finish.

Q. Just why is it that buttons are sewed on a suit or a coat so close to the cuff? To me, it seems a waste of buttons but there must be some old-time reason why this custom is still popular.

A. First of all, buttons do set off the garment for decorative touch. Secondly, the story goes that this custom began when Frederick the Great noticed that his troops were habitually wiping their hot steaming faces (and this, no doubt, included their noses) on their sleeves. He ordered that buttons be sewed on sleeves so that this untidy habit would disappear among the troops. Remember when you were very young, there was plenty of snow on the ground, it was cold, you were sledding — you finish the sentence!

WANTS TO KNOW...

Mrs. Consumers from time to time . . . asks them what they'd like clarified in textile terms . . . and then fires the questions at Dr. George Linton. Here is another batch. The moral is: Just because you know what you mean, don't take it for granted that the other person does.

Q. Can you give me a short definition of Vicara, what it is, what it does?

A. It is a new, man-made textile fiber made from the protein of corn. It is a short or "staple" fiber, and is mainly used at present in blends with cotton, wool and staple rayon. It is soft, resilient to the touch, resists moths and mildew, and is versatile in the qualities it brings to blends.

Q. I am one of the young wives just learning to "dress-make." I am trying to learn about fabrics; one that I like is pongee. What is it made of, will it wear and does it wash well?

A. True pongee is a silk fabric woven from the cocoons of wild silkworms. These worms, inferior to mulberry-fed worms, feed on wild foliage which results in the silk taking on a characteristic tan or ecru color.

If desirable, the silk can be bleached and then dyed in some desirable shade. Yes, it will wear very well, will drape well, will be cool in hot weather. Pongee washes with ease. Caution — let dry before ironing and do not dampen since water spots will appear.

Q. To settle a four-cornered argument, with accompanying wager on the outcome, can you inform us which fabric was the first in the satin group to appear on the market, made of rayon?

A. After delving into the archives, it appears that the first fabric to be made of rayon in the satin family was Baronet Satin, produced by the Duplan Corporation, New York City, around 1920. Made of what is now known as Bright Rayon, the fabric was exceptionally lustrous.

Loom structure, if memory serves, was 120 x 48 and an 8-end satin weave was the construction. A 40 or 60 filament rayon warp was used while the filling was a 2/60 cotton mercerized twist yarn.

Q. Can you tell me something about Crushed Plush, how it is made, its content and uses?

A. This fabric is regularly woven as plain pile fabric, the content of the pile being either rayon or mohair with the former more popular. The designs simulate fur-bearing animal skins such as Caracul, Kerami, Muskrat, Krimmer, etc. The effect is produced in the finishing processes, either by hand-effecting or by whirling with machines or by stencil designs.

These fabrics are much used as imitation fur fabrics and may be made into full-length garments, jackets, evening wraps, trimming on collars and cuffs. Another important use of the material is in the toy trade where it finds use to simulate fur-bearing animals. Remember the days when you had a teddy-bear? Teddy's "fur" was plush.

Q. My teacher in Home Economics asked me to find out the differences among three types of wool — clothing, carding and combing. Please do not use my name but do try to give me the answer in your next issue — I think your textile editor may know the answer to this one and would not mind helping beginners in the field of textiles.

A. I, too, am a teacher and do try to take care of individual "differences."

Clothing Wools are the longer fiber wools and are used chiefly in men's wear fabrics of the worsted type.

Carding Wools are the shortest in staple length of the three types. They are used practically altogether in woolen fabrics.

Combing Wools are the best in the group. They run in staple or fiber length from 1½ to about 5 inches. While they may be classed as long staple wools they are usually shorter when compared with clothing wools. Uses are in men's wear and women's wear worsted fabrics of good-to-excellent quality.

Q. Has the bark of trees ever been used in making textile fabrics in this country?

A. Yes. The shredded bark of the redwood and other large trees of the west coast are used in blends and mixes for mackinac, ski cloth, etc. The Pacific Lumber Co., Inc., San Francisco, Cal., has done considerable work in the field and their product is known as Palco. Heavy woolen fabrics with twenty to thirty percent bark fiber content will meet the necessary textile testing requirements for the trade.

Q. What does the term, Compressive Shrinking have to do with the term, Sanforized. How does Residual Shrinkage differ from Compressive Shrinking?

A. The "Sanforized" trade mark appears on piece goods and garments made from woven cotton, and other fibers. The trade mark owners (Cluett, Peabody and Co., Inc.) permit the use of the "Sanforized" label wherever the conditions have been met:

1. The residual shrinkage in the fabric (that is, the amount of shrinkage left after shrinking) does not exceed one percent.
2. Tests to determine residual shrinkage have been checked and approved by the trade mark owner.

Compressive Shrinking (the mechanical process used in the production of "Sanforized" cloth) does not impair a fabric in any way. On the contrary, the fabric is improved since after Compressive Shrinking there are more threads per inch both in the warp and in the filling. As a result, the fabric has greater ruggedness and thus will give greater wear to the consumer.

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Bungled Bundling

In olden times throughout this land our maidens made their sheets by hand. They used a spinning wheel until it was replaced by cotton mill. Then, lovers found more than one use for strong sheets that could stand abuse. They used them to avoid grandsire and thereby to escape his ire. Our knight slid often down a sheet with eyes on girl and spurs on feet. But sometimes luck just wasn't there when grandpa's hatchet cut through air. Today we weave FORT SUMTER sheets in such a way that always meets with every family's bedroom need from restful sleep to militant deed.

Unlike old times when couples bundled and in the process often bungled, we make our SPRINGMAIDS much the best and proved it in a strenuous test. We took our own FORT SUMTER brand, woven and finished by skillful hand. Each sheet was washed 400 times—a test like that would slick new dimes. Two hundred times they were abraded, yet none were either worn or faded. That's equal to a generation of wear and tear and vellication. In speaking of FORT SUMTER covers, we really wish all fabric lovers, when homeward bound from some dull party, would test SPRINGMAIDS—they're all so hardy that you can get a running start and dive in—they won't come apart. The moral is to each of you: No matter what you say or do, remember that in cold or heat, you can't go wrong on a SPRINGMAID sheet.

SPRINGS MILLS

200 Church Street • New York 13, New York

Atlanta Chicago Dallas Los Angeles St. Louis San Francisco

For a set of SPRINGMAID ads suitable for framing, send 25 cents to Springs Mills, Dept. AF-11, at the above address.

ELLIOTT WHITE SPRINGS, *president of The Springs Cotton Mills, has written another book, "Clothes Make the Man," which was indignantly rejected by every editor and publisher who read it. So he had it printed privately and sent it to his friends for Christmas. After they read it, he ran out of friends, so there are some extra copies. It contains a veritable treasury of useless information, such as how to build cotton mills, how to give first aid on Park Avenue, and how to write advertisements.*

If not available at your local bookstore, send a dollar and postage to us.

He has also designed a sport shirt with 16 SPRINGMAID girls printed in 6 colors on SPRINGMAID broadcloth. It is made small, medium, large, and extra large. Send us $3, and we will mail you one postpaid in the United States. Or, if you want to make your own, send $2.50 for four yards of material 36 inches wide.

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Because times and business are moving faster, Men's Reporter switched from a monthly to a weekly news magazine on January 7th. Right from the first issue circulation jumped; it's up 34% in the first six months . . . now reaching over 15,000 of the top buyers of men's clothing, furnishings and accessories. If yours is a forward-thinking business, alert to selling opportunities, tell your story in Men's Reporter News Weekly. You can decide on Monday . . . and have your ad read by the top buyers on Friday. For rates, write or phone

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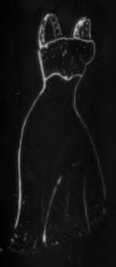

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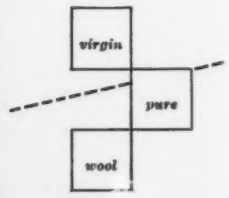

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